GRAMMAR

	Definitions 1	Noun 2	Pronoun 3	Adjective 4	Adverb 5
	Verb: P.P., Trans., Inf., etc., Shall and Will 6	Negatives 7	Mood 8	Tense 9	Preposition 10
	Conjunction 11	Interjection 12	Number 13	Case 14	Gender 15

MECHANICS OF WRITING

PUNCTUATION	Period 16	Interrogation 17	Exclamation 18	Comma 19	Semicolon 20
	Colon 21	Dash 22	Parenthesis 23	Brackets 24	Ellipses Marks 25
	Apostrophe 26	Quotation Marks 27	Hyphen 28	Caret 29	

MISCELLANEOUS	Capitals 30	Italics 31	Abbreviations 32	Writing Numbers 33	Compound Words 34
	Spelling: General Rules 35	Spelling the Plural 36	Spelling the Possessive 37	Miscellaneous Aids in Spelling 38	
	The Manuscript 39	Bibliographical Details 40	Letter-Writing 41	The Outline 42	

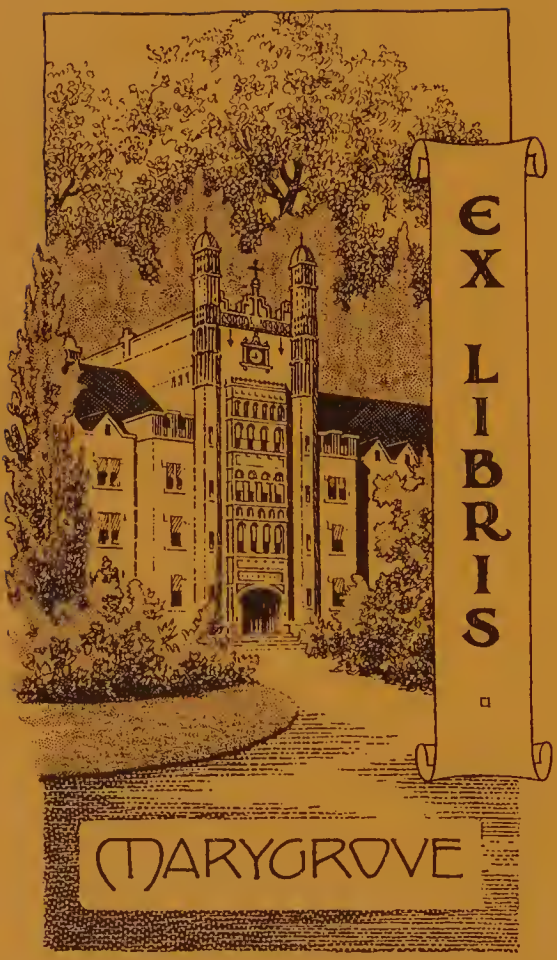
RHETORIC

Diction

	Good Use 43	Obsolete and Archaic 44	Newly Coined Expressions 45	Provincialisms 46	Technical Expressions 47
	Foreign Terms 48	Colloquialisms 49	Improprieties 50	Barbarisms 51	Idiom 52
	Slang 53	Simple Words 54	Specific Words 55	Exact Words 56	Repetitions 57
	Trite and Hackneyed Expressions 58	Indefinite You or They 59	I and Myself 60	Use of the Dictionary 61	Word List 62

The Sentence

COHERENCE	Reference 63	Dangling Modifiers 64	Position of Modifiers 65	Comparisons 66	Omissions 67
	Connectives and Correlatives 68	Logical Relation Coördination & Subordination 69	Parallelism 70		
UNITY	Subordination 71	Combine into One Sentence 72	Too Many Details 73	Uncompleted Sentence 74	Periodic Form 75
EMPHASIS	Subordination 76	Position 77	Periodic Form 78	Climax 79	Parallel Construction 80
	Active Voice 81	Repetition 82			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COLLEGE COMPOSITION

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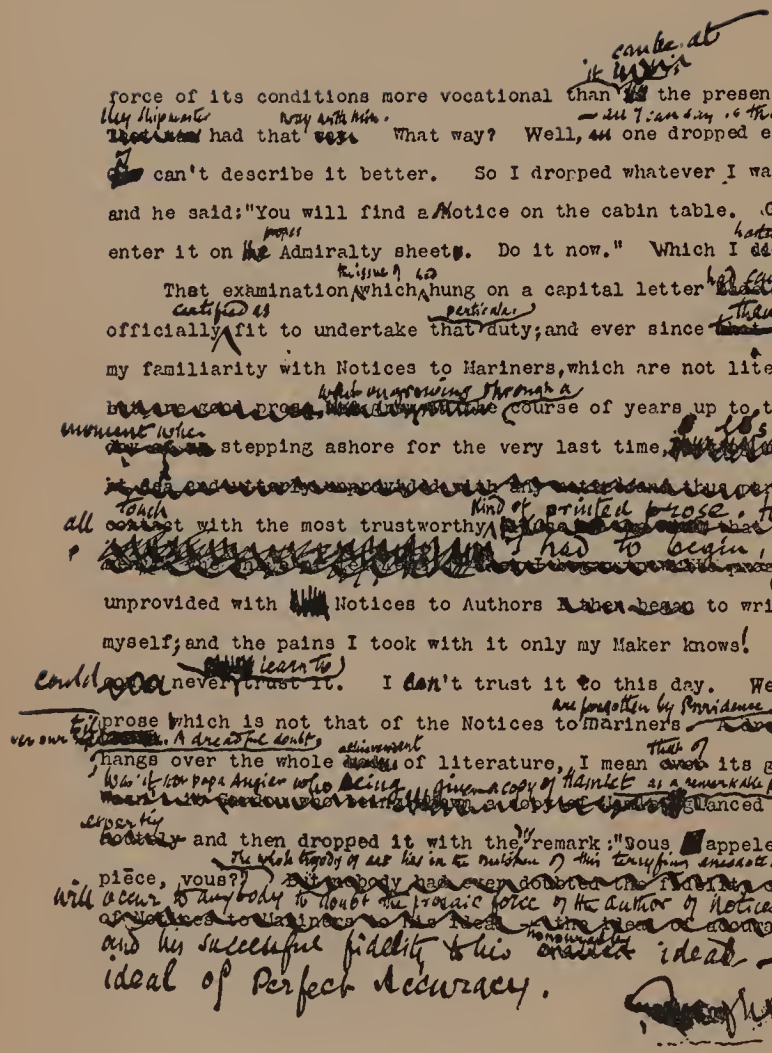

A Page from a Manuscript by Joseph Conrad.

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808
P31

COLLEGE COMPOSITION

BY

RAYMOND WOODBURY PENCE

PROFESSOR OF ENGLISH IN
DEPAUW UNIVERSITY

New York
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1929

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TO

ELIZABETH KATE AND ROBIN JOSEPHINE
THIS VOLUME IS INSCRIBED

PREFACE

This text for college freshmen is based upon a number of strongly held beliefs.

1. A book for college freshmen should aim at respectable English for the ordinary purpose of life—not at authorship.

2. During the freshman year the forming of correct language habits is by far the most important thing. Discipline rather than "inspiration" or "self-expression" should be the keynote of the course—especially for the first semester; for such language habits come only through drill. Expertness for the average person is a matter of long and persistent practice. It is not enough for a student to *know* what is the right thing: he must acquire the habit of *doing* the right thing on all occasions.

3. The teacher should give the student very early a clear-cut notion as to what constitutes criticism. He should make very plain that the student is in the position of an author and that he, the teacher, represents, as well as one person can, that author's public. A clear presentation of the mutual obligations and responsibilities of each will do much to put the student in the right psychological attitude towards a course in writing.

4. As the course continues, the student should do more and more revising before submitting a theme to the teacher's criticism. In other words, he should gradually develop his own judgment as to what is effective and what is not, and so come to depend less and less upon the teacher to point out the shortcomings of his themes.

5. The student's time is precious. He should be given only those writing tasks that serve either to establish good habits or that open up to him new knowledge of English composition. Assignments should be of such a nature that all of his work is entitled to a careful reading by the teacher. After spending his time writing a composition, a student is entitled to the very

best in the way of criticism of it that a teacher can give. Therefore, an instructor's teaching schedule should make such provision for the reading of manuscripts that he may give to each an alert, sympathetic hearing. This means an adequate teaching corps for the required composition course and so becomes fundamentally an administrative problem. Even though administrative officials are unwilling or unable to solve the problem, the student is, nevertheless, entitled to a careful reading of and judgment on all assigned writing. If this means keeping the amount of his writing small, so be it; if this means reducing the number of themes per semester, again, so be it. The student should not be required to do more writing than the instructor can read with this sort of thoughtful and sympathetic attention.

6. The teacher's time is precious. An instructor should not be expected to spend it on a theme that the student has not put into the best condition of which he is capable. He should resolutely refuse to give the slightest attention to careless work. In fact, if a teacher would require the various preliminary drafts and revisions of a theme to be submitted with it, to show that the student has really done some revising of his own before submitting the theme, the teacher's task with the final version would be greatly simplified.

Further, just as a student has the right to expect a teacher to pass a carefully considered judgment on a theme he has spent valuable time in writing, the teacher has an equal right to insist that the student completely revise and rewrite a theme that he, the teacher, has taken the time to criticize. It is no exaggeration to say that a student will learn far more about the art of composition through the revising and rewriting of a theme in the light of intelligent criticism than he will in writing a score of compositions no one of which is criticized or revised. The experienced professional writer does an immense amount of revising and rewriting;[1] it would be very strange to assume that a young, inexperienced writer might make progress in the

[1] See the frontispiece of this book, for example.

art of composition without doing likewise. Better one theme carefully criticized and then revised and rewritten in the light of these criticisms than any number of themes allowed to stand as first written by the learner.

The teacher should be uncompromisingly severe with habitual errors and with the violations of principles recently studied. The manifestation of good habits and the mastery of definite assignments should be commended in no uncertain terms. And anything savoring of literary merit should come in for an especial commendation.

7. It is best to begin a course with freshmen slowly—even in an elementary manner—with something that is easily within their comprehension. And it is wise, at the risk of being a bit mechanical or dogmatic, to be very specific and concrete; for the student wants something he can put his finger on. If he has such in the statement that the paragraph is, in structure, analogous to a geometrical proposition (see page 27), let him have it; for such an analogy has at least the virtue of concreteness.

The author of this book believes that the paragraph serves the student as the most convenient unit with which he may acquire certain writing habits of value. Then after he has acquired these habits he may be trusted to turn his hand to larger compositions without the heart-breaking discouragement to himself—to say nothing of the soul-stultifying work to the teacher—that would come from being compelled to correct and rewrite long compositions for purely elementary matters. He believes from long experience that the average student obtains much comfort from very definite and precise directions for the writing of a paragraph. And, after all, the book is for him; it will not split hairs with any teacher over whether, for instance, we actually write paragraphs in life or whether such a thing as a paragraph even exists at all. It does exist for the learner in a very definite way; and for him it can be made to serve a very definite purpose.

8. A book for beginners should take nothing for granted. In

fact, it should not be afraid to be at times as elementary as a grammar-school or high-school text. The present writer has a firm conviction that if a slow start is made in what may seem at first to be a rather elementary fashion, the work may be speeded up later so that the student will actually reach a plane of mastery at the end of the course that would have been impossible to him had the book assumed a more lofty, theorizing attitude at the start.

9. Finally, this book is not for the genius or the student of precocious ability especially. It is preëminently for the learner—for the average student who may never wish to write professionally but who will find it throughout his life a most valuable acquisition to be able to make words do his bidding.

R. W. P.

Greencastle, Indiana
July, 1929.

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R. W. P.

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TABLE OF CONTENTS

PAGE

Preface vii

Acknowledgment xi

A Descriptive Bibliography xiii

PRELIMINARIES

CHAPTER ONE.—COMPOSITION IN GENERAL

I. The Beginner and This Text 3

II. Check List 5

III. Three Secrets of Effective Composition . . 7

PART ONE

PARAGRAPH WRITING

CHAPTER TWO.—THE PARAGRAPH

I. The Nature of the Paragraph 23

A. Starting with the Paragraph 23

B. Paragraph an Artistic Unit 23

C. Length of Paragraph 24

D. The Paragraph Defined 25

E. The Expository Paragraph 25

II. Development of the Paragraph 26

A. Meeting the Reader's Needs 26

B. Topic Sentence 30

C. Development of the Topic Sentence . . . 32

D. Special Kinds of Non-Developing Sentences . . 47

III. Laws of the Paragraph 50

A. Unity 50

B. Coherence 52

C. Emphasis 57

PAGE

IV. Types of Paragraphs 61
A. Developing Paragraphs 61
B. Introductory, Transitional, Concluding Paragraphs 61
C. Paragraphing Description 64
D. Paragraphing Narration 66

V. Assignments in the Paragraph 68

PART TWO

EXPOSITORY WRITING

CHAPTER THREE.—EXPOSITION

Classification of Writing 79

I. Nature of Exposition 80
A. The Purpose of Exposition 80
B. Subject Matter of Exposition 80
C. Relation of Exposition to Narration and Description 81

II. Handling the Material 83
A. Choosing a Subject 83
B. Collecting Material 84
C. Taking Notes 85
D. Making a Bibliography 87
E. Footnote References 87

III. Methods of Exposition 88
A. Definition 88
B. Analysis 90
C. Other Expository Methods 93

IV. Technique in Exposition 95
A. Body 96
B. Introduction 104
C. Conclusion 105

V. Some Types of Exposition 106
A. Exposition of an Abstract Idea or General Proposition 106
B. Exposition of a Process or Device 117
C. Criticism 120

PAGE
D. Abstract 122
E. Paraphrase 125
F. Familiar Essay 126

VI. Assignments in Exposition 132

PART THREE

IMAGINATIVE WRITING

CHAPTER FOUR.—DESCRIPTION

I. Introduction 145
A. Relation of Description to Narration . . . 146
B. Aim of Description 149

II. Technique in Description 152
A. Purpose 152
B. Point of View 156
C. Dominant Tone or Impression 160
D. Selection of Details 162
E. Sequence and Grouping 166
F. Fundamental Image 169

III. Diction of Description 169
Accurate Observation 169
A. Nouns 170
B. Verbs 171
C. Adjectives and Adverbs 172
D. Figurative Language 173

IV. Assignments in Description 214

CHAPTER FIVE.—NARRATION

I. Introduction 218
A. What is Narration 218
B. Relation to Other Forms of Discourse . . . 218
C. Forms of Narration 219

II. Kinds of Fictive Narratives 219
A. Simple Narrative 219
B. Plotted Narrative 220

PAGE

III. Elements of a Narrative 221
A. Theme 221
B. Action 223
C. Characters 238
D. Setting and Atmosphere 244
E. Mood 245

IV. Title 245

V. Assignments in Narration 256

PART FOUR

REFERENCE MANUAL

CHAPTER SIX.—GRAMMAR

I. Definitions 263
A. Grammar 263
B. Sentence 263
C. Subjects and Predicates 264
D. Phrase 264
E. Clause 265
F. Simple Sentence 265
D. Compound Sentence 266
H. Complex Sentence 266
I. Ellipsis 266
J. Expletive 267

II. Parts of Speech 267
A. Noun 267
B. Pronoun 269
C. Adjective 269
D. Adverb 272
E. Verb 273
F. Prepositions 286
G. Conjunction 288
H. Interjection 290

III. Number 290

IV. Case 295

V. Gender 299

CHAPTER SEVEN.—MECHANICS OF WRITING

PAGE

I. Punctuation 301
A. Period 301
B. Interrogation 302
C. Exclamation 302
D. Comma 302
E. Semicolon 306
F. Colon 308
G. Dash 308
H. Parenthesis 309
I. Brackets 310
J. Ellipses Marks 310
K. Apostrophe 310
L. Quotation Marks 311
M. Hyphen 312
N. Caret 313

II. Capitals 313
A. Conventional Uses of Capitals 314
B. Capitals for Proper Names and Equivalents . 314

III. Italics 317

IV. Abbreviations 319

V. Writing Numbers 319

VI. Compound Words 320

VII. Spelling 323
A. General Rules 323
B. Spelling the Plural 325
C. Spelling the Possessive 326
D. Miscellaneous Aids in Spelling 328

VIII. The Manuscript 329
A. Legibility and Attractiveness 329
B. Paragraphing 329
C. Corrections 329

IX. Bibliographical Details 330
A. The Bibliography 330
B. The Footnote 331

PAGE

X. Letter-Writing 333
A. Heading 333
B. Introduction 334
C. Greeting 335
D. Body 336
E. Complimentary Close 336
F. Signature 337
G. Superscription 337
H. Miscellaneous Details 339
I. Social Notes 340

XI. The Outline 342

CHAPTER EIGHT.—RHETORIC

I. Diction 346
A. Good Use 346
B. Effective Diction 352

II. The Sentence 363
A. Coherence 363
B. Unity 392
C. Emphasis 395

Index 401

LIST OF LONG ARTICLES

PAGE

Jefferson and Hamilton Today. *James Truslow Adams* . . 107
The Flying Handkerchief. *Prof. Paradise and Joseph Leeming* 118
The Worm Turns. (A Review.) *Garreta Busey* 121
Ask That Man. *Robert Benchley* 130
Innocents Aboard. *C. Lester Walker* 191
The Necklace. *Guy de Maupassant* 247

COLLEGE COMPOSITION

PRELIMINARIES

CHAPTER ONE

COMPOSITION IN GENERAL

I. The Beginner and This Text

You are entitled to know at the very beginning what sort of a task confronts you in learning how to make written English do your bidding and what kind of help you may expect from this text. Let it be said at once, and very frankly, that the aim of this book is the development of a mastery over written English for the ordinary purposes of life; that it does not aim at authorship. It is preëminently for the beginner, not for the experienced writer. It is based upon the principle that such mastery is for the purpose of communication primarily and for "self-expression" only secondarily.

For the beginner, discipline that begets correct habits is far more important than "inspiration." You will find that accurate expression can come only through practice—practice day after day, the same sort of persistent practice that made a great tennis player of Tilden or a great violinist of Kreisler. Accurate expression is by no means the only thing to writing, of course. But accurate expression—the ability to say with fine precision exactly what is in one's mind—must come first. And for most of us it can come only by the hard drudgery of writing, revising, rewriting—rewriting again and again. This has been the age-old method of successful writers without exception; consequently, it is ten times over the method for the beginner.

As was suggested above, writing is an art and is analogous in many ways to the other arts. The average person cannot master music or painting without doing a large amount of drill work—work that he dislikes heartily and that he has to force himself to do, work that is more often than not pure drudgery, but work that he must do if he is to attain to mastery. One might as well

expect a person to play a violin without previous practice as to expect him to write effectively without having first learned how to write. So, if you have an earnest desire to master the art of writing English, you must realize at once that there is no substitute for a large amount of preliminary drill work through which language habits may become so much a part of you that eventually there will come a time when you will do the correct and effective thing instinctively—or subconsciously.

The programme for written work should be the careful writing of a theme, its revision before submission to the instructor, and then its complete revision in the light of his criticisms. Better a small amount of writing carefully criticized by some competent person and then just as carefully revised than a large amount of haphazard writing neither adequately criticized nor satisfactorily revised. Your good ideas will be few enough at best; consequently, you will make more progress by polishing and repolishing these few good ones than by dashing off a mass of weak and ineffective material that has never been submitted to criticism and so has not been revised in the light of faults that some competent person may have found in it. You have a right to expect a teacher to criticize your theme carefully after you have spent valuable time in writing it. The teacher, likewise, can reasonably demand that you revise your theme just as carefully after he has taken the trouble to point out its shortcomings. If you are unwilling to submit to a discipline such as has been outlined here, you will save time by giving up an ambition to master the art of written English.

As you will undoubtedly value most that which has been made very definite and precise, the author of this text has been frankly dogmatic in laying down concrete and specific principles—principles of which the practiced writer is doubtlessly unconscious as he writes but to which the beginner must be keenly sensitive every moment. When you started to walk you were conscious of every step you took; but gradually you developed the ability somehow of walking without thinking specifically of the mechanics of each step. So it will be with writing. At the beginning

if you really wish to learn to write, you must observe certain definite and precise principles of good practice and observe them more or less consciously. But do not be satisfied to stop here; for real mastery in writing, as in the other arts, begins when the *conscious* doing of the right thing has become a matter of *subconscious* or *instinctive* habit.

II. Check List

Of course, the ideal thing would be for you to check through your writing, consciously and conscientiously, for every conceivable error, whether in rhetoric, composition, or the mechanics of writing (punctuation, spelling, grammar, capitalization, etc.). But the task seems so formidable that the average person has not the necessary will-power to drive himself to it; for he is appalled by the seemingly limitless amount for him to learn about this art of composition. Therefore, in order that you may have something at the very beginning that is definite and concrete on which to work while the more abstract principles of composition are being developed a list is here given of a number of the most glaring weaknesses of unskilful writing—a sort of emergency list for immediate use. If you will check your writing against this list, you will make an immediate and almost unbelievable improvement in your writing. And because you will actually see this improvement yourself without having to have some one point it out to you, you will surely be encouraged to continue your study of the art of English composition until you have achieved a very genuine mastery—a mastery, incidentally, which will free you from all the rules and principles of this or any other textbook.

1. *Guard against an overuse of the compound sentence.* (See p. 385.)

By a strange paradox the compound sentence form is a much easier kind of sentence to frame than the complex, whereas thoughts themselves are far more frequently complex than compound. Because it is so much easier to utter thoughts

by means of short clauses joined by *and* you may be using this childish "and" construction frequently where justice to your idea would demand some form of a complex sentence. Consequently, it is safe to say that you can improve your style immensely by reducing the number of compound sentences and correspondingly increasing the number of complex. In other words you will improve your writing so you, yourself, will see the improvement if you will go through it carefully and will turn most of your compound sentences into complex sentences.

LESS GOOD

The American Indian has always been shamelessly exploited. And this has been at the hands of his white "protectors." The white man has seemed possessed to get his hands on what legally belongs to the Indian. And this is true whether it be lands or oil rights. He has been without a scruple. And he has ranged from petty thievery to murder. This might have continued indefinitely had it not been for the organization of the Indian Protective Association, and this is an organization which already has to its credit many victories in the defence of the red man's rights. Only recently it came to the aid of some tribes of Pueblo Indians in New Mexico. And it was their agricultural lands that a certain group of white men seemed to covet. A bill had been drawn up in Congress, and if passed this bill would have put such an unfair tax on the lands of the Indians in comparison with the tax on the lands of the whites in the same locality that the Indians would probably have been compelled to give up their lands in a short time. Fortunately, the Indian Protective Association detected the flagrant injustice in the bill and through nationwide publicity has made the defeat of the bill a practical certainty. He is still far from having his just dues from the white man, but thanks to this association the Indian has a measure of protection. And this protection he formerly lacked.

BETTER

The American Indian has always been shamelessly exploited at the hands of his white "protectors." The white man has seemed possessed to get his hands on what legally belongs to the Indian whether it be land or oil rights. Without a scruple as to method he

has ranged from petty thievery to murder. This might have continued indefinitely had it not been for the organization of the Indian Defense Association, an organization which already has to its credit many victories in the defense of the red man's rights. Only recently it came to the aid of some tribes of Pueblo Indians in New Mexico, whose agricultural lands a certain group of white men seemed to covet. A bill had been drawn in Congress which if passed would have put such an unfair tax on the lands of the Indians in comparison with the tax on the lands of the whites in the same locality that the Indians would probably have been compelled to give up their lands in a short time. Fortunately, the Indian Protective Association detected the flagrant injustice in the bill and through nation-wide publicity has made the defeat of the bill a practical certainty. Although he is still far from having his just dues from the white man, thanks to this association the Indian has a measure of protection that he formerly lacked.

2. *Guard against monotony in sentence beginning.* (See p. 19.)

Inasmuch as English is an uninflected language, the order of words is pretty well fixed. That is, meaning often depends upon the position of a word. *John hit James* means one thing; *James hit John* means another. Usually the subject comes first, then the verb, then the object if any. Because this word-order is so natural to you, you probably tend to start all your sentences in the same way—that is, with the subject—with a resulting monotonous effect. This undesirable monotony you can avoid if you will strive for some variety in the method of beginning your sentences. Instead of beginning each one with the subject, try beginning some with a phrase, or a clause, or an introductory expression. If you succeed in thus varying the method of sentence beginning, you will do away with an annoying monotony that is all too common in the writing of the beginner; and you, yourself, will be able to appreciate the improvement in your written style.

Less Good

The early Pilgrim Fathers had many hardships to face. They had arrived in the dead of winter on a desolate and forbidding coast. They found a climate far more rigorous than any they had been

used to. They faced a problem of living quite unlike that they had been in the habit of meeting back in the homeland. They had brought with them barely enough food to last through the first winter. They were inexperienced with the soil and climatic conditions. It is not strange that their first crops failed and that as a result they were soon confronted with actual famine. Many fell ill because of inadequate protection against the elements and improper nourishment. Only three well people were left at one time, it is said, to look after and nurse the rest. The Indians also became hostile. The men of the colony stood in continual danger of being slaughtered by the savages as they tilled their fields. Some difficulty confronted them turn where they would. We today in our lives of peace and ease cannot begin to understand the hardships these sturdy pioneers had to face that first winter on the New England shore.

BETTER

The early Pilgrim Fathers had many hardships to face. They had arrived in the dead of winter on a desolate and forbidding coast. Here they found a climate far more rigorous than any they had been used to; consequently the problem of living was very unlike that which they had been in the habit of meeting back in the homeland. To begin with the food they had brought with them barely lasted through the first winter. Inexperienced as they were with the soil and climatic conditions, it is not strange that their first crops failed and that as a result they were soon confronted with actual famine. As a result of inadequate protection against the elements and improper nourishment many fell ill. At one time, it is said, there were only three well people to look after and nurse the rest. Then, as if this were not enough, the Indians became hostile. Compelled as they were by the necessity of food to go out and till their fields, the men of the colony stood in continual danger of being slaughtered by the savages. Turn where they would some difficulty confronted them. We today in our lives of peace and ease cannot begin to comprehend the hardships these sturdy pioneers had to face that first year on the New England coast.

3. *Guard against monotony in sentence length.*

Exclusive use of short sentences produces an unpleasant choppy effect; exclusive use of long sentences produces a tedious, tiresome effect. As a rule a short sentence is a generalizing

sentence, hence frequently the kind that tells your reader what you are going to talk about. Long sentences are useful in giving details and explanations—that is, in developing an idea, as we shall see later. But with a little care you will be able to vary the lengths of developing sentences so as to avoid monotony. Frequently, you can secure a pleasing variety by combining some short sentences into longer ones; sometimes you may profitably divide a long one into several short ones. If you will go through your manuscript and will change the lengths of the sentences so as to achieve variety, the improvement in your composition style will be very noticeable even to you.

LESS GOOD

Lightning is a serious menace to electrical apparatus. Temperamentally it is unsuited to laboratory experimentation. One cannot lasso lightning. One cannot cage it in a condenser for study at leisure. But the General Electric Company can now make it to order. Last week Physicist Frank W. Peck, Jr., made an announcement. He was speaking at the regional convention of the American Institute of Electrical Engineers. He said that artificial lightning of 3,600,000 volts had been produced. This was accomplished by a new generator. This generator is in the high voltage engineering laboratory at Pittsfield, Massachusetts.

BETTER

Lightning is a serious menace to electrical apparatus. Temperamentally it is unsuited to laboratory experimentation. For one cannot lasso lightning and cage it in a condenser for study at leisure. But the General Electric Company can now make it to order. Last week Physicist Frank W. Peck, Jr., announced in his address to the regional convention of the American Institute of Electrical Engineers that artificial lightning of 3,600,000 volts had been produced by a new generator in the high voltage engineering laboratory at Pittsfield, Massachusetts.

4. *Guard against an overuse of the passive voice.*

For some reason the beginner tends to use the passive voice far more frequently than the situation demands. The passive

voice, essentially weaker than the active, often has a connotation or suggestion of apology—as if the writer did not have the courage of his convictions. In fact, the overuse of the passive voice is one of the earmarks of the beginner. Go through your manuscript, therefore, and see if you may not improve things immensely by changing, at least in some instances, from the passive voice to the active.

LESS GOOD

As we enter the village we are met by a group of school children. At first we are gazed at shyly by them covering their faces with their hands and peeping through their fingers. It is not long, however, until diffidence has been superseded by extreme boisterousness. Back and forth they race past us, shouting to one another, "Looky, looky." Doors and windows are hastily thrown open, while the heads of the adult populace are thrust out in shameless curiosity. A rooster crows a summons to his family; the geese hiss a welcome; the dogs bark in greeting. By the time the village has been traversed and our inn has been reached, it is known by the entire village that three ladies, all "without cavalier," all bearing knapsacks, have appeared in their midst. It is not often that such succulent conversational fare has been secured by them; and we, no doubt, will be embodied in the traditions of the town.

BETTER

As we enter the village we encounter a group of school children. At first they gaze at us shyly, covering their hands and peeping through their fingers. It is not long, however, until diffidence has given way to extreme boisterousness. Back and forth they race past us, shouting to one another, "Looky, looky." Doors and windows are hastily thrown open, while the heads of the adult populace are thrust out in shameless curiosity. A rooster crows a summons to his family; the geese hiss a welcome; the dogs bark in greeting. By the time we have traversed the village and have reached our inn, the entire village knows that three ladies, all "without cavalier," all bearing knapsacks, have appeared in their midst. It is not often that such succulent conversational fare falls to them; and we, no doubt, will be embodied in the traditions of the town.

5. *Guard against a bad parallelism.* (See p. 389 and p. 391.)

If ideas are logically parallel, it is well to express them in such fashion as to make this parallelism evident. This can be accomplished by giving like ideas like grammatical constructions. A desirable parallelism is often lost through a needless shift in subject, voice, person, or tense. (See also 7, p. 12.)

BAD. He hit the first ball up and two bases were made by him.

BETTER. He hit the first ball up and made two bases.

BAD. You can swim, toboggan, ice-skate, roller-skate, play tennis or any other kind of sport.

BETTER. You can swim, tobaggan, ice-skate, roller-skate, or indulge in any other kind of sport.

BAD. The telephone may ring when you are at lunch, when you are dressing, when you are in a hurry to make an eight o'clock class, or at any other inopportune moment.

BETTER. The telephone may ring at an inopportune moment—when you are at lunch, when you are dressing, or when you are in a hurry to make an eight o'clock class.

NOTE. Remember that it is just as much a violation of good parallelism to try to parallel grammatically ideas that are not parallel logically.

BAD. The sun shines most of the time; the temperature rarely falls below the freezing point; and Southern California raises much sub-tropical produce.

6. *Guard against a lack of proper reference.* (See p. 363ff.)

It is absolutely essential that any reference word refer with unmistakable clearness to some one definite expression. Too often the beginner, knowing of course to what a pronoun refers, takes it for granted that his reader will also know. But it is not fair to leave the reader in doubt even for a moment. Therefore, you will improve your manuscript if you will go through it and test out every case of reference to see that the reference word does refer without possibility of ambiguity to the expression to which it should refer.

BAD. If the lens of the camera is out of focus, or the prop boy makes a mistake in what is to be used, or if the cutters in assembling the picture misplace one scene—this would spoil the director's work.

BETTER. If the lens of the camera is out of focus, if the prop boy makes a mistake in what is to be used, or if the cutters in assembling the picture misplace one scene—any one of these blunders would spoil the director's work.

BAD. One of the main uses of electricity in the up-to-date home is for lighting, which is far superior to gas, the older method.

BETTER. One of the main uses of electricity in the up-to-date home is for lighting, a method of lighting which is far superior to the older method of gas.

BAD. The days never get very cold nor disagreeably warm, this rendering the climate exceedingly desirable.

BETTER. The days never get very cold nor disagreeably warm, a fact which renders the climate exceedingly desirable.

AMBIGUOUS. Everybody will agree with President Hoover who thinks.

BETTER. Everybody who thinks will agree with President Hoover.

7. *Guard against an unintentional shift in person, tense, number, or voice.* (See p. 391.)

The beginner frequently fails to keep in mind that he has been using third person in a previous sentence and suddenly without warning shifts into first person. Or, he may have been using past tense and, forgetting this, has changed to the present. Similarly he sometimes starts with the singular and then later refers to the same person in the plural. Or, another form that such unjustifiable shifts may take is a shift without adequate reason from the active to the passive voice. All such sudden and needless shifts are very confusing to the reader. Therefore, go through your manuscript carefully to make sure that you have not carelessly made some such change.

(NEEDLESS SHIFT IN VOICE AND PERSON)

Be true to yourself, and if this is done you will be true to your friend.

BETTER. Be true to yourself, and if you do this you will be true to your friend.

(NEEDLESS SHIFT IN TENSE)

By this time the cake has burned. What can she do? Time for dinner approaches. The only thing was to go to the corner grocery.

BETTER. By this time the cake had burned. What was she to do? Time for dinner was approaching. The only thing was to go to the corner grocery.

(NEEDLESS SHIFT IN PERSON)

French is more interesting to me than Latin because you can converse.

BETTER. French is more interesting to me than Latin because I am able to converse in the former. (Or) French is more interesting to me than Latin because the former can be used for conversation.

(NEEDLESS SHIFT IN NUMBER)

A public spirited citizen will coöperate with the authorities in enforcing the law. They won't reason that a violation is somebody else's business.

BETTER. A public spirited citizen will coöperate with the authorities in enforcing the law. He won't reason that a violation is somebody else's business.

8. *Tend to use more periodic and fewer loose sentences.* (See p. 394.)

A periodic sentence is one that does not make grammatical sense until the end, or practically the end, is reached. *If it does not rain tomorrow, you and I will play tennis* is a periodic sentence. In fact, any complex sentence in which the main clause comes last obviously will be periodic. A periodic sentence has the great advantage of unity, for in a periodic sentence it is almost impossible for the writer to wander away from the main idea.

A loose sentence is one that makes grammatical sense at some point before the end is reached. *You and I will play tennis tomorrow if it does not rain* is a loose sentence. Grammatical sense is established with the word *tennis*. The loose sentence has the great advantage of naturalness. It is built in accordance

with the way in which we usually speak and write without previous thought for our sentence structure.

While the periodic has the advantage of unity, we must frankly recognize that it does have the disadvantage that it is not always a natural type of sentence; consequently, it may, if overworked, result in a style becoming bookish and affected. But the loose sentence also has a great weakness: inasmuch as grammatical sense is established in it fairly early, it is easy in such a sentence for the writer to wander away from the main idea, with a resulting violation of unity. Keeping in mind the relative advantages and disadvantages of these two sentence types, it is safe to say that you, a beginner, can afford with safety to use a far larger proportion of periodic sentences than you probably have been in the habit of using. Therefore, if you wish to improve your written style, so that you yourself can actually see the improvement, go through your manuscript and change at least some of the loose sentences into the periodic form.

LESS GOOD

> The professors who are indefatigable in their effort further to improve the contemporary theatre seem to overlook one important thing. And this is that the theatre has already been improved to a degree where—unless someone soon takes measures to check the danger—it will be irretrievably ruined. One may improve certain things so far and no further; and the theatre is one of these. One would clearly subvert George Ade's excellent "Fables in Slang" if one sought to improve them by converting them into the more substantial and exquisite English of Walter Pater. Or one would just as clearly devastate Chopin's buoyant scherzo in E, op. 54, if one sought to improve it by deepening its emotional content, or the compositions of Domenico Scarlatti by muscularizing their beautifully slight structure. It is the same with the theatre. One damages it out of all recognition if one seeks to improve it by taking from it all the infractions and crudities that compose its very soul.

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—George Jean Nathan, "The Too-Perfect Theatre." From *The Drama, The Theatre, The Girls;* copyright, 1921, by Alfred A. Knopf. Quoted by permission.

9. *Express more frequently the logical relationship existing between your sentences.* (See p. 384.)

Logical relation is the relation in thought as distinguished from the relationship as to grammar. Of course there must be a definite relationship in thought between all the sentences; but this is not enough. *This relationship must be absolutely unmistakable to the reader.* It does not at all follow—in spite of what the beginner sometimes seems to think—that because this relationship is clear to the writer it must of necessity be clear to the reader. In fact, the experienced writer has learned that more often than not he must make the relationship obvious by means of proper connectives, reference words, and repetitions. Therefore, if you will go through your writing and will *express* more frequently than you probably have been in the habit of doing the relationship in thought existing between your sentences, you will thereby weld your discourse into a unified whole, so that your reader will be able to grasp your idea without wasted effort. Learn to use such connectives and reference expressions as *next, therefore, consequently, in the next place, further, yet, to be*

sure, at any rate, thus, the former, the latter, again, this, it, still, likewise, too, similarly, finally, etc.

Note in the following paragraph how such logical relationship has been made evident by means of the words that here have been printed in italics.

> Many stories come rhythmically round again. *Such*, for example, during the Great War, as *those* with a martial background. I remember during the Boer War hearing of a young man who was endeavoring to enlist and was rejected because his teeth were defective. "*But* I want to fight the Boers," he said, "not eat them." Between 1914 and 1918 *this* excellent retort turned up *again*, only *this* time the young man said that he did not want to eat the Germans. I have no doubt that in the Crimean War a *similar* applicant declared that he did not want to eat the Russians, and a hundred years ago another was vowing that he did not want to eat the French. *Probably* one could trace *it* through every war that ever was. *Probably* a young Hittite with indifferent teeth proclaimed that his desire was to fight the Amalekites and not to eat them. The story was *equally* good each time; and there has always been a vast new audience for it. *And* so long as war continues and teeth exist in the human head, which I am told will not be forever, so long will this anecdote enjoy popularity. After *that it* will enter upon a new phase of existence based upon defects in the applicant's râtelier, and so on until universal peace descends upon the world, or, the sun turning cold, life ceases.
>
> —E. V. Lucas, "The Newness of the Old." From *Adventures and Enthusiasms;* copyright, 1920, by George H. Doran. Quoted by permission.

10. *Be sure that all the sentences that you intend to be complete sentences are really complete sentences and that you have not tried to write as one sentence what in fact are two.*

A bad sentence sense is frequently evidenced by faulty punctuation. In other words, then, do not capitalize and punctuate as a sentence what is really merely a subordinate clause. (This is sometimes known as the period fault.) And do not try to join two independent sentences with a comma. (This is sometimes known as the comma fault. See p. 305.)

WRONG. He won't be elected this year at any rate. Because he is still somewhat under a cloud.

RIGHT. He won't be elected this year at any rate, because he is still somewhat under a cloud.

WRONG. The concrete had too large a proportion of inferior gravel, this was the real cause of the collapse.

RIGHT. The concrete had too large a proportion of inferior gravel; this was the real cause of the collapse.

III. THREE SECRETS OF EFFECTIVE COMPOSITION

There are a number of simple secrets that you must grasp at the very beginning—secrets that, because they are so simple and so obvious, may have escaped your attention. And yet they are fundamental to a mastery of written English. In the first place it is imperative that you come to realize you are writing, not for yourself, but for another. You are trying to gain a hearing from that other person. Consequently, you must consider his limitations, his shortcomings, his prejudices. No matter what your own private opinion may be regarding your reader and his intelligence, in writing a message for him you have assumed an obligation to meet his needs. You must put yourself in his place, as far as possible, so as to see what difficulties he is likely to have in grasping your idea. It should be evident, then, that it is by no means sufficient for you to write so that you can be understood: *You must write so that you cannot possibly be misunderstood.* It is not a question of what is clear and effective as far as you are concerned but of what will be clear and effective to your reader. And learning to judge unerringly what will be clear and effective for the reader is really at the basis of the writer's job. Herein may be seen the reason why accomplished writers revise and rewrite and revise and rewrite—sometimes countless times—before they are willing to let a passage stand. Look at the frontispiece of this book and see how a great master of English prose style revised and revised even after his composition had been neatly typed. You may well be suspicious of one of your own manuscripts that

does not seem to stand in need of revision. Remember, the old adage: Easy writing makes hard reading.

The first secret of effective composition, then, is this: Instead of merely satisfying yourself, write so as to meet fully the legitimate demands of your reader.

A second secret—in reality merely a corollary of the first—rests in the fact that the average person uses his imagination far more readily than he does his intellect. We know from our experience that we can grasp an abstraction much more readily if we can bring our imagination to bear upon it than we can if we have to depend solely upon our intellect. Therefore, a shrewd writer soon learns that it is the wisest possible strategy to try to catch his reader's imagination. Shakespeare made an abstract idea appeal to our imagination when he said, "All the world's a stage." Abraham Lincoln caught people's imagination when he reduced the abstractions of political discussion regarding the election of 1864 to terms of an imaginative appeal when he dryly remarked, "Better not swap horses mid stream." Roosevelt summed up his philosophy of statecraft in a form that would appeal to people's imagination when he said, "Speak softly but carry a big stick." In fact, the success of a writer or speaker has often been determined by his ability to appeal to the imagination of his reader or his listener. Figurative language, as we shall see later (p. 173ff.), is one of our most valuable language resources in turning abstractions and generalizations into imaginative forms and so becomes of the utmost value in every kind of prose writing. Notice to what an extent the author of the following, which is an introductory paragraph to a magazine article, has relied upon just such imaginative appeal.

> Like buried treasures, the outposts of the universe have beckoned to the adventurous from immemorial times. Princes and potentates, political or industrial, equally with men of science, have felt the lure of the uncharted seas of space, and through their provision of instrumental means the sphere of exploration has rapidly widened. If the cost of gathering celestial treasure exceeds that of searching for the buried chests of a Morgan or a Flint, the expectation of rich

return is surely greater and the route not less attractive. Long before the advent of the telescope, pharaohs and sultans, princes and caliphs built larger and larger observatories, one of them said to be comparable in height with the vaults of Santa Sophia. In later times kings of Spain and of France, of Denmark and of England took their turn, and more recently the initiative seems to have passed chiefly to American leaders of industry. Each expedition into remoter space has made new discoveries and brought back permanent additions to our knowledge of the heavens. The latest explorers have worked beyond the boundaries of the Milky Way in the realm of spiral "island universes," the first of which lies a million light-years from the earth while the farthest is immeasurably remote. As yet we can barely discern a few of the countless suns in the nearest of these spiral systems and begin to trace their resemblance with the stars in the coils of the Milky Way. While much progress has been made, the greatest possibilities still lie in the future.

—George Ellery Hale, "The Possibilities of Large Telescopes." *Harper's Magazine*, April, 1928. Quoted by permission.

A third secret—really a second corollary of the first—is this: Avoid as you would a contagious disease anything savoring of monotony, for monotony is fatal. A reader may conceivably read through bad grammer, bad spelling, or bad organization as long as the matter holds his interest. But no matter how fine and exact the writing may be in many respects, the composition is utterly futile if your intended reader will not read it or loses his interest after only a sentence or two. Therefore, attempt to keep his interest high by introducing as much diversity in your manner of writing as you can, consistent of course with your purpose. There are three pretty distinct ways in which you may secure such desired diversity—(1) by varying the length of the sentences, (2) by varying the manner of beginning them, and (3) by varying their grammatical and rhetorical types. All these were discussed fully, with examples, under the head of "Check List" on page 5.

But beyond these you should strive for variety in phraseology. It has been pointed out that you must repeat an idea if it is to

make an impression on the reader. But if you say the same thing over in the same words, the effect will be most unhappy. Hence, when your ideas demand repetition, try to vary the wording for them. Notice how the authors of the following paragraphs have been able to say the same thing several times with a pleasing diversity of phraseology.

The final end of style is precision, veracity of utterance, truth to the thing to be presented. The thing itself will differ in simplicity and complexity, in scientific aridity and in emotional richness, in imaginative grandeur and in passionate intensity. Style, regarded from the point of view of art, adapts itself to these differences in the subject-matter. Whether consciously or unconsciously is not at present the question. It suffices to say that style (if worthy of the name) finds the pure phrase the fitting mode of utterance. It rejects superfluities, admits ornament where ornament is part and parcel of the thing to be presented, seeks beauty in truth, selects, discards, mindful always that there is one and only one absolutely right way of saying anything.

—John Addington Symonds, "The Art of Style." From *Essays—Speculative and Suggestive.* Quoted by permission of John Murray, publisher, London.

A poor relation—is the most irrelevant thing in nature—a piece of impertinent correspondency—an odious approximation—a haunting conscience—a preposterous shadow, lengthening in the noontime of our prosperity—an unwelcome remembrancer—a perpetually recurring mortification—a drain on your purse—a more intolerable dun upon your pride—a drawback upon success—a rebuke to your rising—a stain in your blood—a blot upon your 'scutcheon—a rent in your garment—a death's head at your banquet—Agathocles' pot—a Mordecai in your gate—a Lazarus at your door—a lion in your path—a frog in your chamber—a fly in your ointment—a mote in your eye—a triumph to your enemy, an apology to your friends—the one thing not needful—the hail in the harvest—the ounce of sour in a pound of sweet.

—Charles Lamb, "Poor Relations."

PART ONE

PARAGRAPH WRITING

CHAPTER TWO

THE PARAGRAPH

I. The Nature of the Paragraph

A. Starting with the Paragraph.

There are several reasons for starting an intensive study of English composition with the paragraph. In the first place it is the smallest unit of discourse that exists in literature.[1] A complete composition in itself, it presents in miniature—hence, in a most convenient form—practically all of the problems of the long composition. Through it the beginner can learn many of the fundamentals of good writing with more satisfaction and less discouragement than he could if he were to tackle immediately the composition of greater length. For, as was pointed out above, it is through *criticism* and the *revision* of your writing rather than through endless writing that you will accomplish the most as you seek to acquire a mastery over written English. And you will probably not be so easily discouraged in submitting a paragraph to such criticism and then revising it as you might be with the long composition—at least at this beginning stage of your work. The paragraph, then, is an ideal unit of writing for the drill and discipline that are necessary if you are to establish good habits in English composition.

B. Paragraph an Artistic Unit.

To begin with, it must be remembered that the paragraph is an artistic rather than a mechanical division of thought and that, consequently, there are no inflexible rules governing its organization. It is a comparatively modern unit of writing which has grown up as an aid to the reader. For the reader cannot

[1] The sentence is, to be sure, the smallest unit of discourse; but the paragraph is the smallest *literary* unit.

grasp thoughts economically when presented without a break. He needs the opportunity to take intellectual breaths; and the breaks on the page caused by paragraphing give him such opportunities. He can possess himself of a convenient mass of thought, sorted out for him by means of paragraphing, and master it before passing to the next unit. If the writer has been wise, he has seized upon this chance and has made these breathing places correspond with his thought-divisions. The reader is then much better able to keep track of the development of the author's plan than he could without paragraphing; for the human mind is so constructed that it can grasp ideas much better if presented one by one, with the distinctions and relations between them clearly marked, than if they have been presented in one jumble. The reader, therefore, soon comes to depend upon paragraph divisions to keep him posted as to the relationships and relative values of ideas making up a composition. And great responsibility rests upon the writer not to betray his reader's trust.

C. Length of Paragraph.

It should be clear, then, that a paragraph is not a matter of so many words or a given number of sentences. Some thoroughly satisfactory paragraphs are very short; others likewise may be very long. The number of words and the number of sentences in a paragraph all depend upon the size of the idea—that is, the size that you wish the idea to assume in the reader's mind. If an idea is big enough to be a unit idea and can be expressed in one word, that one word may then become a good paragraph. On the other hand, if it should take five hundred words to develop for a given reader the notion of a unit idea, such a group of five hundred words may very well become a good paragraph. Obviously, too, the kind of reader for whom you are writing may affect the matter of paragraph size. For one reader you will find you must make your paragraphs relatively short because he needs frequent breathing spells; for another reader you may develop your paragraph in much greater detail without fear of losing his interest. Further, the type of writing

helps determine the length of paragraphs. The lighter kind of writing is usually divided into relatively short paragraphs; the more serious kind of writing is, on the whole, made up of longer ones. In brief, the kind of reader and the nature of the writing determine in a large measure the question of length; for, after all, paragraphs are primarily for the reader's convenience. Although they may be a great aid to the writer, it must never be forgotten that the main reason for the existence of the paragraph is the fact that paragraphing is of such great assistance to the reader.

But you may wish something much more concrete than this. Let it be said, then—solely by the way of a general description—that the average size of a paragraph will be from a hundred to a hundred and fifty words. A paragraph of less than seventy-five words may be considered short; one of more than three hundred words long. True, good paragraphs of less than seventy-five words or of more than three hundred can and have been written. But as a beginner you had better, for a time at least, avoid either a very short or a very long paragraph. If your paragraph is less than a hundred words, test it pretty carefully to make sure you have done full justice to your idea; if it runs to more than two hundred words, likewise test it to see if you have not included in a single paragraph material that would be much better developed in two or three paragraphs. In other words, when you have written a very short or a very long paragraph, make certain that the idea developed is a true unit idea and not a fragment of an idea or two or more ideas telescoped.

D. The Paragraph Defined.

A paragraph may now be described as a unit of discourse which develops for the given reader what you want him to regard as a unit of thought and which, by thus making evident to him the structural plan of your composition, enables him to grasp your idea most satisfactorily.

E. The Expository Paragraph.

It will be more profitable if we take up first the isolated paragraph—that is, the single paragraph which for practical

purposes may be considered, as far as its organization is concerned, a complete treatment in itself—and study its internal structure. And, in view of the fact that a sense for good organization, for effective structure, is of such supreme importance to the beginner, it will be wise to limit ourselves at the start to the kind of paragraph the main object of which is to explain and convince—sometimes called the expository and argumentative type.[1] For this kind of paragraph has a structure that is far more obvious than is the case in descriptive and narrative paragraphs. In other words, the explanatory paragraph may be easily analyzed as to its logical makeup; consequently, through its study you should be able to develop good judgment as to what constitutes sound development of an idea and effective organization of material and so, most satisfactorily and quickly, arrive at a mastery of certain principles that are of the utmost importance in all kinds of writing. We shall limit ourselves, then, in this chapter to a study of the internal structure of the expository paragraph. Special principles having to do with paragraphing in descriptive and narrative writing will be taken up later.

II. Development of the Paragraph

A. Meeting the Reader's Needs.

The purpose of a paragraph is to develop what for the given reader will be a convenient unit of thought, a unit of thought which he can most satisfactorily master in grasping an idea and which most clearly makes evident to him the structural plan of a composition. It is the reader's needs, therefore, that govern the course of development that a paragraph shall take. What then, are these needs of the reader? A famous dramatist, upon being asked to give the secrets for the effective writing of drama, replied, "First, tell your audience what you are going to do; than tell them what you are doing; finally tell them what you

[1] No good purpose will be served in trying to draw any distinction here between exposition and argumentation.

have done." This might be taken by you as an excellent direction for the writing of a good paragraph. For a reader needs to know what you are going to write about; what you have to say on your subject; and finally, as a rule, he likes to have summed up or reviewed for him exactly what you have said. Consequently, the sentences that go into a paragraph should meet these three needs. One, for convenience called the topic sentence, should put before the reader the general idea of your paragraph; other sentences, called developing sentences, should establish this topic satisfactorily; a final sentence, called a concluding or summarizing sentence, which makes plain what you have tried to establish by your paragraph, may, if circumstances demand, find a place at the end of your paragraph. The resemblance of paragraph structure to a geometrical proposition has often been noted. The topic sentence is analogous to the "To Prove" statement; the developing sentences are like the steps in the proof; and a final concluding or reviewing sentence is similar to the "Q. E. D." statement. This may seem to be a somewhat mechanical way to regard paragraph structure; but it will do you no harm to write your paragraphs in accordance with some such general outline until you have developed a sound comprehension of and an instinctive feeling for good structure. Then will be time enough to try your hand at some of the artistic variations from such a mechanically perfect type of structure.

Examples of Well Developed Paragraphs

Still another subjective element that works against impartiality is the natural instinct of the writer to heighten lights and shadows merely for artistic effect. Whether you like the figure you are drawing or dislike it, you are tempted to emphasize good and bad qualities beyond truth, simply to impress the reader and make a telling picture. Everyone appreciates how intensely this temptation beset Macaulay, and how prone he was to yield to it. But no biographer escapes it altogether. Even the judicious and controlled Sainte-Beuve complains bitterly that exaggeration is the perpetual danger. It is so easy to use a strong adjective unqualified, so easy to make

a white virtue out of a casual complacency, or to turn a regretted and forgotten error into a blasting sin.

—Gamaliel Bradford, "Confessions of a Biographer." From *Wives*, pp. 7–8; copyright, 1925, by Harper & Brothers. Quoted by permission.

Nothing seems more permanent to most of us than the rivers, the rocks, and the hills of the earth. The casual observer has, perhaps, seen a stream change a short stretch of its channel during a period of unusually high water; he doubtless has stood at the foot of a cliff and noticed the accumulated débris there; and likewise has observed a landslide or a forming gully in the mountains. Yet to him, as the old poem tells in song the brook "goes on forever," the rocks are "eternal," and the hills are "everlasting."

—John Oliver La Gorce, "River Pirates and their Prizes." *National Geographic Magazine*, July, 1926, p. 87. Quoted by permission.

Considering the noisiness of the American magazines of today, it is rather instructive to glance back at the timorous and bloodless quality of their progenitors. All of the early ones, when they were not simply monthly newspapers or almanacs, were depressingly "literary" in tone, and dealt chiefly in stupid poetry, silly essays, and artificial fiction. The one great fear of their editors seems to have been that of offending some one; all of the pioneer prospectuses were full of assurances that nothing would be printed which even "the most fastidious" could object to. Literature, in those days—say from 1830 to 1860—was almost completely cut off from contemporary life. It mirrored, not the struggle for existence, so fierce and dramatic in the new nation, but the pallid reflections of poetasters, self-advertising clergymen, sissified "gentlemen of taste," and other such donkeys. Poe waded into these *literati* and shook them up a bit, but even after the Civil War the majority of them continued to spin pretty cobwebs. Edmund Clarence Stedman and Donald G. Mitchell were excellent specimens of the clan; its last survivor was the lachrymose William Winter. The "literature" manufactured by these tear-squeezers, though often enough produced in beer cellars, was frankly aimed at the Young Person. Its main purpose was to avoid giving offense; it breathed a heavy and

oleaginous piety, a snug niceness, a sickening sweetness. It is as dead today as Balaam's ass.

—H. L. MENCKEN, "The American Magazine." From *Prejudice: First Series;* copyright, 1919, by Alfred A. Knopf, Inc. Quoted by permission.

The menace of low mentality is perhaps the greatest danger that confronts any nation or civilization, but it is a vastly greater danger in a democracy than in an autocracy. It is, moreover, an insidious danger; for as long as intelligent leaders are in command it is not visible, but it is always present and may at any time lead to disastrous consequences. The Army Mental Tests, which have been decried but never disproved, as well as the records of our public schools, show an alarming degree of low mentality in this country. In the Army Mental Tests more than twice as many were found to be of inferior mentality as were in the superior grades. It is estimated that there are about two million mental defectives in the United States who need institutional care, about five millions who have been mentally unable to get through the grade schools, and about twenty-five millions unable to get through high school. The ultimate standing and success of any popular government must depend upon the intelligence of its citizens. Hitherto we have assumed that intelligence depends upon education and that general compulsory education would solve this problem. But, alas, we now find that millions of our population are incapable of education beyond the elementary grades. In spite of the fact that we are spending more public funds on education than any other nation on earth, there is good evidence that the average intelligence of our people has been declining for the past twenty-five years at least.

—Anonymous, "The Future of America." *Harper's Magazine,* April, 1928. Quoted by permission.

There persists much of the harem in every well-regulated home. In every house arranged to make a real man happy, that man remains always a visitor, welcomed, honored, but perpetually a guest. He steps in from the great outside for rest and refreshment, but he never belongs. For him the click and hum of the harem machinery stops, giving way to love and laughter, but there is always feminine relief when the master departs and the household hum

goes on again. The anomaly lies in the fact that in theory all the machinery exists but for the master's comfort; but in practice it is much easier to arrange for his comfort when he is not there. A house without a man is savorless, yet a man in a house is incarnate interruption. No matter how closely he incarcerates himself, or how silently, a woman always feels him there. He may hide beyond five doors and two flights of stairs, but his presence some how leaks through, and unconsciously dominates every domestic detail. He does not mean to; the woman does not mean him to; it is merely the nature of him. Keep a man at home during the working hours of the day, and there is a blight on that house, not obvious, but subtle, touching the mood and manner of the maidservant and manservant, cat, dog, and mistress, and affecting even the behavior of inanimate objects, so that there is a constraint about the sewing-machine, a palsy on the vacuum-cleaner, and a *gaucherie* in the stove-lids. Over the whole household spreads a feeling of the unnatural, and a resulting sense of ineffectuality. Let the man go out and with the closing of the front door, the wheels grow brisk again, and smooth. To enjoy a home worth enjoying, a man should be in it as briefly as possible.

—Winifred Kirkland, "A Man in the House." From *The Joys of Being a Woman;* copyright, 1918, by Houghton Mifflin Company. Quoted by permission.

B. Topic Sentence.

A topic sentence is a sentence which meets the first of these needs of telling your reader what you are going to do. It is a sentence, expressed or unexpressed, which sums up in a general way the idea of the paragraph as a whole. It may occur first, last, or in the middle; or it may even be left out altogether, being merely implied. But in view of the fact that it is usually best to let the reader know specifically and at the start what you are going to talk about, it follows that in the majority of cases the topic sentence is expressed and occurs first. At any rate it will be well for you to limit yourself, for a time at least, to the writing of paragraphs in which the topic sentence is actually expressed and is placed first.

Although a topic sentence in expressing the germ idea of the

paragraph says potentially all there is to be said, nevertheless it merely states this idea and states it in a general way; and this is not enough for the reader. For a reader does not grasp generalizations readily; he has to have things put into concrete form if they are to have genuine significance for him. Herein lies the second great secret of effective composition.[1] A successful writer is one who has learned, among other things, how to reduce generalizations to terms of the concrete. The amateur, in his inexperience, too often stops with generalizations; the accomplished writer wisely starts with them, using them as means by which to reach the concrete and specific. The beginner stops with some such general statement as, "He was a disagreeable and unattractive boy"; but Charlotte Brontë, writing of John Reed, says,

> John Reed was a school-boy of fourteen. . . . large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs, and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks.

The first sentence of the following paragraph is the topic sentence. Potentially, it says all there is to be said on the subject. But a reader does not grasp readily all the implications of such a general sentence. Consequently, the writer proceeds to make it more specific and more concrete. That is, he proceeds to develop it.

> The mania for absolutely correct pronunciation is fatal. The people who are afflicted with this painful ailment are as anxious about their utterance as dyspeptics about their diet. They move through their sentences as delicately as Agag walked. Their little airs of nicety, their starched cadences and frilled phrases seem as if they had just been taken out of a literary bandbox. If perchance you happen to misplace an accent, you shall see their eyebrows curl up like an interrogation mark, and they will ask you what authority you have for that pronunciation. As if, forsooth, a man could not talk with-

[1] See p. 18.

> out book-license! As if he must have a permit from some dusty lexicon before he can take a good word into his mouth and speak it out like the people with whom he has lived!
>
> —Henry van Dyke, "Talkability." From *Fisherman's Luck;* copyright 1905, by Charles Scribner's Sons. Quoted by permission.

In other words your reader demands that your generalizing topic statement be made specific. You must develop your topic statement so that he may see without haziness or confusion all that is implied in it.

C. Development of the Topic Sentence.

The development of the topic statement, then, really consists in the reduction of a generalization to terms of the specific and concrete. Your next step, naturally, is to find out what means are at your disposal for attaining such concreteness—in other words what are the means by which you may develop a topic sentence. For convenience we may catalogue some of the most commonly used methods under several fairly distinct heads. Of course a paragraph topic is not usually developed by one of these methods exclusively. A writer may, if he thinks it wise, develop his topic statement by one method solely; but more often than not he finds it wise to use the various methods in combination. Further, all the sentences of a paragraph do not necessarily develop the topic sentence directly. Some may develop sentences that in turn develop the topic statement. Every sentence, then, in a well written paragraph (excluding introductory, transitional, and summarizing sentences, which will be treated on page 47f.) develops the topic sentence directly or indirectly. Or, to put it another way, any sentence—exclusive of introductory, transitional, or concluding sentence—which fails to develop the topic idea directly or indirectly has no place in the paragraph and should be removed.

Let us examine now some of these methods of developing a paragraph idea. Or, to use another expression, let us see what, in a general way, are some things that might be said about an idea so that this idea may have genuine significance for the reader.

1. *Development by Details.* Probably the commonest of all methods of development is the giving of the details that are obviously called for. After a topic sentence reading, "It was a gorgeous view," the reader naturally expects the particulars of the view that justified the writer in calling it "gorgeous." In a police circular beginning, "Wanted George B—, alias 'Tiger', for robbery," we expect to find the details of the man's appearance so that he may be identified. After such a topic as, "The Lewis-Clark expedition had many difficulties to overcome," the reader expects the particulars of these difficulties to be given. Naturally descriptive writing makes exceptionally large use of this method; but it is a method that is found very extensively in every kind of writing.

EXAMPLES OF DEVELOPMENT BY DETAILS

It may be said with all assurance that breakfast has fallen into sad neglect, due to the haste and rush of modern life—the commuter's anxiety touching the 8.27, the city man's fear that he may not be able to absorb the day's news before his car is at the door. Breakfast has become a negligible item of the day's schedule. An increasing number of American citizens are unfit to be seen at the breakfast hour; and a man, woman, or child who cannot present a cheery countenance at breakfast is living an unhealthy life upon the brink of disaster. A hasty visit to the table, the gulping of coffee, the vicious snapping of teeth upon food scarcely looked at, and a wild rush to keep the first appointment noted on the calendar, is the poorest possible preparation for a day of honest work. The man who follows this practice is a terror to his business associates. Reports that the "boss isn't feeling well this morning" pass about the office, with a disturbance of the morale that does not make for the efficiency of the establishment. The wife who reaches the table dishevelled and fretful, under compulsion of her conscience, with the idea that the lord of the house should not be permitted to fare forth without her benediction, would do better to keep her bed. If the eggs are overdone or the coffee is cold and flavorless, her panicky entrance at the last moment will not save the situation. A growl from behind the screening newspaper is a poor return for her wifely self-denial, but she deserves it. There is guilt upon her soul; if

she had not insisted on taking the Smiths to supper after the theatre the night before, he would have got the amount of sleep essential to his well-being and the curtaining paper would not be camouflaging a face to which the goodby kiss at the front door is an affront, not a caress.

—Meredith Nicholson, "The Cheerful Breakfast Table." From *The Man in the Street;* copyright, 1921, by Charles Scribner's Sons. Quoted by permission of the author.

The old New England covered bridge (covered, of course, to protect the traffic from the winter blasts during the long crossing) had the box-like simplicity of the New England farmhouse and barn. It was made of wood, on stone piers, exactly as the barns and houses were. It was invariably painted red, or else left to weather a soft mouse-gray. It could never have been a seemly approach to a city, yet in its setting of country road and pasture with the wide, clear brown river beneath it and the simple, box-like red or gray barns on the distant hills, it not only admirably filled its functions of getting the farmer across the wide stream with ears unfrozen in the bitterest storms, but, winter or summer, it fitted the landscape. What should theoretically have been angular and clumsy toned into the scheme with a quaint, stiff grace, and threw its red reflection into the water. Wherever such a bridge still stands, connecting communities which retain the simplicity of the old New England, it is a picturesque delight. Wherever such a bridge is reached by a tarvia road, perhaps with a steel trolley span beside it and modern houses on either bank, it is almost pathetically ugly, and, I have discovered, does not even retain its characteristic smell. The old covered bridge belonged to a New England that is too rapidly vanishing—to the age of the traveling circus and the carryall and first growth timber and "old-fashioned snowstorms." A motor looks as out of place in one as the one-hoss shay on Fifth Avenue.

—Walter Prichard Eaton, "Bridges." From *Green Trails and Upland Pastures.* Quoted by permission.

2. *Development by Definition.* Often the topic sentence requires development by definition; that is, the precise limits of an idea need to be established. It may be that you should

repeat the whole sentence in other words; or should define some expression you have used in your topic sentence. Again, if the topic sentence may include more—or less, as the case may be—for the given reader than you intended, you may find it desirable to enlarge, or restrict it by contrasting what it does include with what it does not include so as to show with precision exactly how much ground the topic covers. Development by definition is, then, fundamentally a matter of repeating in some fashion what you have already said in the topic sentence. And you must remember that repetition is one of the most useful devices you have in conveying a meaning to another. There is, of course, inadvertant repetition (see p. 355)—usually of a single word—that you should avoid; but there is also a kind of repetition that may be actually of the greatest possible assistance to you. For a reader—as you doubtless know from your own experience—does not grasp readily an idea that has been worded only once. He needs to have it said over in other words; he needs to have the idea presented from another angle. The right kind of repetition is, then, one of the secrets of effective explanation.

EXAMPLES OF DEVELOPMENT BY DEFINITION
(REPETITION)

> We have no selfish ends to serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied when those rights have been made as secure as the faith and the freedom of the nation can make them.
>
> —WOODROW WILSON, *Why We Are at War.*

(REPETITION)

> It is certain, to begin with, that the narrowest trade or professional training does something more for a man than to make a skilful practical tool of him—it makes him also a judge of other men's skill. Whether his trade be pleading at the bar or surgery or plastering or plumbing, it develops a critical sense in him for that sort of occupation. He understands the difference between second-rate

and first-rate work in his whole branch of industry; he gets to know a good job in his own line as soon as he sees it; and getting to know this in his own line, he gets a faint sense of what good work may mean anyhow, that may, if circumstances favor, spread into his judgments elsewhere. Sound work, clean work, finished work; feeble work, slack work, sham work—these words express an identical contrast in many different departments of activity. In so far, then, even the humblest manual trade may beget in one a certain small degree of power to judge good work generally.

—William James, "Social Value of the College-Bred." Quoted by permission.

(repetition)

"Above all," he said, "shun parenthetical clauses. The English don't like them. The English are a blunt, straightforward people, and they like language like themselves. There's always something Frenchified about a parenthetical clause; it sounds as if you weren't quite sure; and it seems to shilly-shally with the subject. And don't be afraid of repeating yourself. It is necessary to repeat yourself. You can no more get a point home to the British public by saying a thing once than you can get a nail home by hitting it once. Besides, the English like repetitions. They like repetitions for the same reason that they like the big drum. The big drum is the only instrument in the band they understand; it is the only instrument that keeps on saying the same thing over and over again, and therefore it sounds in earnest."

—John A. Ferguson, *The Man in the Dark*, pp. 95–6; copyright, 1928, by Dodd Mead and Company. Quoted by permission.

(repetition)

Democracy means rule by the masses of the people—a system of government in which the governing initiative is vested in the people as a whole, and exercised by counting of heads, one head being equal to any other. Democracy means that the opinions of a majority, no matter how arrived at, must of necessity be just and wise; that if enough people believe a thing to be true it must be true. Democracy naïvely assumes that human nature in masses is a thing altogether superior to individual human nature; that, while an incompetent and selfish autocrat will misgovern and oppress the people,

the equally ignorant, equally stupid self-interest of the mass will result in wise action. Democracy assumes that tyranny is imposed upon a physically superior mass by a physically inferior minority, without the acquiescence of the mass, and that, if the mass be once freed from the minority's domination, it never again will fall under such domination. Democracy, though proclaiming the average man's capacity to anticipate the conditions of his own well-being, is yet founded upon a deep-lying distrust of human worth. It claims that every man should have an equal voice in the control of affairs, on the ground that no man can be trusted to act fairly towards his fellow men, that, for the most part, power will be abused. Democracy is born from the suspicion that all men are equally unworthy to be trusted with power over other men. Indeed, democracy means nothing else than despair of finding any fit to govern, and contented putting-up with the want of them.

—Ernst Jonson, "Follow the Leader." *The Atlantic Monthly*, August, 1926, p. 271. Quoted by permission.

(CONTRASTING STATEMENTS)

There is abundant evidence that every child receives from its parents different combinations of inheritance factors for mental and social traits as well as for physical ones. Under the influence of environment these develop into the mental and social characteristics of each person. Here also there is good reason to believe that the effects of changes in environment or of use or disuse are not inherited through the germ cells. Children do not inherit a knowledge of their mother tongue or the learning of their parents, but they have to be taught these things; they are not born with a knowledge of right or wrong, but they must learn this as their ancestors did. But the capacity for learning is determined by the initial constitution or inheritance. Heredity determines that a human being can learn more than a dog and that one child can learn more than another. It determines that under the very best possible environment and training one individual can never be more than an imbecile while another may become a great genius. In short, heredity fixes all the possibilities of development, but the realization of those possibilities depends upon environment.

—Anonymous, "The Future of America." *Harper's Magazine*, April, 1928. Quoted by permission.

(CONTRASTING STATEMENTS)

The aim of literary study is not to amuse the hours of leisure; it is to awake oneself, it is to be alive, to intensify one's capacity for pleasure, for sympathy, and for comprehension. It is not to change utterly one's relation with the world. It is not to affect one hour, but twenty-four hours. An understanding appreciation of literature means an understanding appreciation of the world, and it means nothing else. Not isolated and unconnected parts of life, but all of life, brought together and correlated in a synthetic map! The spirit of literature is unifying; it joins the candle and the star, and by the magic of an image shows that the beauty of the greater is in the less. And, not content with the disclosure of beauty and the bringing together of all things whatever within its focus, it enforces a moral wisdom by the tracing everywhere of cause and effect. It consoles doubly—by the revelation of unsuspected loveliness, and by the proof that our lot is the common lot. It is the supreme cry of the discoverer, offering sympathy and asking for it in a single gesture. In attending a University Extension Lecture on the sources of Shakespeare's plots, or in studying the researches of George Saintsbury into the origins of English prosody, or in weighing the evidence for and against the assertion that Rousseau was a scoundrel, one is apt to forget what literature really is and is for. It is well to remind ourselves that literature is first and last a means of life, and that the enterprise of forming one's literary tastes is an enterprise of learning how best to use this means of life. People who don't want to live, people who would sooner hibernate than feel intensely, will be wise to eschew literature. They had better, to quote from the finest passage in a fine poem, "sit around and eat blackberries." The sight of a "common bush afire with God" might upset their nerves.

—ARNOLD BENNETT, *Literary Taste: How to Form It;* copyright, 1909, by George H. Doran Company. Quoted by permission.

(CONTRASTING STATEMENTS)

Nothing seems to me so absurd as the cry for the theatre to mirror life. Life is precisely what the theatre should not mirror. It should mirror fancy, illusion, hypnotic romance, impossible adventure—everything but life. It should be a world of make-believe, as it was born. It should give us not trees and moons that look real, not William Falders and Laura Murdoks that are real, but trees of

shaky canvas and wiggly moons and false-whiskered Hawkshaws and theatrical Lady Gay Spankers. That is, in essence: it is the spirit of the theatre, not its content, that I refer to. A circus belongs in a tent: it is not the same when it is dolled up in a Madison Square Garden. The theatre and its exhibits, once glorifying in their own small circus air, are rapidly becoming Madison Square Gardened. Electrical equipment developed to a point where its dawn and twilight compete with nature's, scenic inventions that convert paint and canvas into landscapes completely deceptive, dramatists and actors who duplicate life so closely that illusion is too complete, auditoriums so shrewdly designed that not a trace of the old-time theatre feel remains in them—all these things have contributed to a rapidly becoming too-perfect institution. An institution, in a word, akin to a woman who has painted, penciled, powdered, coiffed, and massaged herself to the point of artificial perfection where she is less a human woman than a walking wax model.

—George Jean Nathan, "The Too-Perfect Theatre." From *The Theatre, the Drama, the Girls;* copyright, 1921, Alfred A. Knopf, Inc. Quoted by permission.

3. *Development by Presenting Reasons.* Sometimes the topic idea is of such a nature as to raise in the reader's mind the question, "Why?" An obvious thing to do is to answer this by giving the reasons for the topic idea. For instance, you might very well develop the topic, "Booth Tarkington is the greatest living American novelist," by explaining the reasons that led to such a conviction. Naturally, exposition by presenting reasons is closely allied to argumentation.

Examples of Development by Reason

For I honestly believe that it is better to read fantastic poetry, coarse poetry, prosaic poetry—anything but vulgar and sentimental poetry—than no poetry at all. To be susceptible to no revival of the vivid emotions of youth, to be touched by no thoughts more intense than our own, to be accessible to no imaginative interpretation of the life we lead—this seems to me to be a heavy misfortune. But to possess, as most of us do, our share of all these qualities, and then at no time, in no fitting mood or proffered opportunity, to read

poetry—this can only be regarded as deafness by habit and blindness from choice.

—H. S. Canby, "Poetry for the Unpoetical." From *Definitions.* Quoted by permission.

When the claim is made for recognition of some subject as of higher import, the everlasting, irritating cry, What use is it? is easily met. The nobler studies have a double utility: they give the human mind its highest satisfaction, and they do most for the advancement of the race, of real civilization. That they bear no relation to the pay envelope is their chief merit. Those who define utility in terms of cash can hardly be reckoned with seriously in the argument. To students plaintively inquiring of me, "What good will the study of Browning's poetry do me?" I like to reply: "I will give you a state of mind which you will find the full equivalent of a Rolls-Royce car. Thus it will save you several thousand dollars." They always end by acknowledging it.

—Richard Burton, "Why Go to College?" *The American Mercury.* Quoted by permission.

4. *Development by Specific Example.* A frequently used method of developing a paragraph idea is by means of an example or illustration. An example is concrete and so has the advantage that it appeals directly to the reader's imagination. It is one thing to say that John Smith is an obstinate man. But the idea of obstinacy becomes much more convincing if the reader can have some specific instances of his obstinacy. A writer may explain glibly in a general way what a simile is; but if the reader can have an example or two of a simile he is much more likely to have a notion of a simile than he would if he had to depend upon the abstract definition alone. There has been a conscious effort all through this book to explain by means of concrete examples.

Examples of Development by Examples

The exact boundary line between slang and legitimate speech it is not possible to draw. In a series of words such as *milksop, molly-coddle,* and *Willie boy,* one has been fixed in standard speech for

more than five centuries, one is unmistakably slang, and the third is in the no-man's land between. *Blockhead* is admitted; *bonehead* is outside. The same distinction holds between *bustle* and *hustle*, *persiflage* and *camouflage*. One may say *up the chimney*, but *up the flue* is rated as slang. *Jarring note* is unimpeachable, but the same cannot be said of the expression, *Wouldn't that jar you? Lit up* for intoxicated is evidently slang, yet Stevenson in his expression "lit internally with wine" is clearly within the bounds of propriety. Obviously words and expressions have besides their central meaning, a fringe of associated meanings, and upon the character of the associations depends their eligibility for polite use.

—George H. McKnight, *English Words and their Background*, p. 66; copyright, 1923, by D. Appleton and Company. Quoted by permission.

Before I say goodbye to Lincoln and Grant I must give a last example to show how clear the line was which the President had drawn in his mind between the functions of policy and strategy. In the last days of February, 1865, the agony of the Confederacy was nigh and there were suggestions for a conference between Lee and Grant with the object of reaching a settlement. Grant applied to Washington for instructions and the answer came from the War Secretary, but it had been drafted by Lincoln himself: "The President directs me to say to you that he wishes you to have no conference with General Lee unless it be for the capitulation of General Lee's army or on some minor and purely military matter. He instructs me to say that you are not to decide, discuss, or confer upon any political question. Such questions the President holds in his own hands, and will submit them to no military conferences or conventions."

—General Sir Frederick Maurice, *Statesmen and Soldiers of the Civil War*, p. 116; copyright, 1927, by Little, Brown and Company. Quoted by permission.

5. *Development by Comparison and Analogy.* The use of resemblance—especially fancied resemblances—is an effective way of developing certain paragraph ideas. A reader frequently can understand something that is beyond him by having it compared with something that he already understands. Such com-

parisons are concrete and appeal to his imagination. Several pages back you will find that the author of this text used this method when he tried to make clear the notion of paragraph structure by likening it to a geometrical proposition. When Victor Hugo, wishing to explain the lie of the land and the arrangement of the armies at the Battle of Waterloo, likened the battlefield to a gigantic letter A, he was using this method of comparison and analogy.

EXAMPLES OF DEVELOPMENT BY COMPARISON AND ANALOGY

. . . Veritably the institution of private property, underlying our whole civilization, is threatened at the root unless we take heed. The situation is not inaptly described by the colored candidate for the ministry, confronted by the request of the examining Board of Preachers to name some character in the Bible and then relate all that he knew about it. "Ah think Ah'll take Jezebel. Jezebel, she was a hussy, a-settin' up at a winder when David come down along th'u Jerusalem. An' she hollered at 'im. An' he said, 'Ef I got a frien' up there, let him th'ow 'er down.' An' 'e th'ow'd 'er down. An' David said, 'Let 'im th'ow 'er down again.' An' 'e th'ow'd 'er down again. An' David said, 'Let 'im th'ow 'er down seventy times seven.' An' 'e th'ow'd 'er down seventy times seven. An' she busted into a thousand pieces. An' they gathered up the fragments that nothin' be lost. An' de question are: *Whose wife am she at de Reserrecshum?*" It is a query which might well be propounded at this time to several millions of our fellow citizens, in so far as they are part owners in the $70,000,000,000 capitalization of American corporations, according to the Federal tax returns, in the year of our Lord 1923.

—WILLIAM Z. RIPLEY, *Main Street and Wall Street;* copyright, 1928, by Little, Brown and Company. Quoted by permission.

War may be likened to epidemic disease. The first object is to prevent the occurrence of the evil. That is the task of one kind of expert, who discovers the cause of the disease, isolates the germ, and prepares the antitoxin. If the evil comes, specialist and medical practitioner work together, each in his own rôle, to drive off the disease with the least possible loss of life, but the task of both is

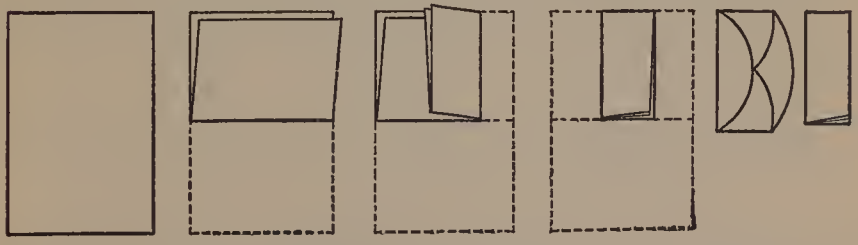
rendered tenfold more difficult if they are dealing with an ignorant people who know not the virtues of cleanliness and sanitation, who mistrust and resist their efforts to heal. So it is with war. The first task of the statesman is to prevent it by discovering and removing its causes. In that task he needs the intelligent coöperation of the people. If war comes, he calls in the soldier practitioner, but again the coöperation of the people is required. The three, statesman, soldier, and people, can work together in harmony only when the duties and functions of each are understood by all.

—Major General Sir Frederick Maurice, *Statesmen and Soldiers of the Civil War*, pp. 160–1; copyright, 1926, by Little, Brown and Company. Quoted by permission.

6. *Development by Diagram.* Maps, charts, pictures, and graphs may become as important a part of a paragraph as sentences themselves. In fact, development of ideas by such means is frequently more effective than the abstract statement in words would be. For pictures are concrete; they appeal to the sense of sight. A diagram or drawing in geometry is really exposition by diagram, as are business charts and graphs. Textbooks, dictionaries, encyclopaedias, travel books, and atlases make large use of diagram as a method of development.

Examples of Development by Diagram

The proper folding of a letter is a very simple matter yet is one to which many persons do not give the attention they should. If

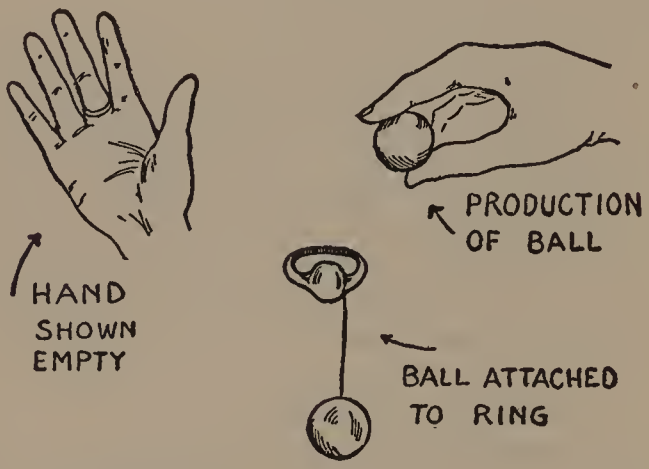


a letter is written on standard business paper $8\frac{1}{2}\times 11$ and is to fit a No. $6\frac{3}{4}$ envelope, fold once in the middle by bringing the bottom up to the top; then fold about one third from the right to the left and about a third from the left to the right. Place in the envelope

so that the two flaps that have been folded over come next to the sealing side of the envelope. This will cause the letter, when taken from the envelope, to fall open in such a way that the recipient can read it without having to turn it around. The various steps in the process may be seen clearly in the preceding diagram.

(*The Appearing Ball.* The magician shows the palm of his hand absolutely empty. He reaches in the air and catches a wooden ball at his finger tips.)

A ring must be worn on the second finger of the right hand. A thread about an inch long is attached to the ring, and the other end is wound around a small tack which is imbedded in the ball. When



the hand is held with the fingers pointing upwards, the ball hangs out of sight behind the hand. When the hand is swung upwards and turned slightly forward, the ball will appear instantly at the finger tips.

—Howard Thurston, *Two Hundred Tricks You Can Do;* copyright, 1926, by George Sully & Company. Quoted by permission.

7. *Development by Analysis.* Frequently you can make your idea more concrete, and so more comprehensible, by dividing it into its component parts. Such division is called analysis. You might develop the topic "Some people seem to think that schooling is the panacea for all the ills of our country" by show-

ing that "all the ills" include (1) social, (2) economic, and (3) political ills. If you are explaining a process, you may divide your subject by discussing one at a time the steps in the process.

EXAMPLES OF DEVELOPMENT BY ANALYSIS

To be at home in all lands and all ages; to count Nature a familiar acquaintance, and Art an intimate friend; to gain a standard for the appreciation of other men's work and the criticism of your own; to carry the keys of the world's library in your pocket, and feel its resources behind you in whatever task you undertake; to make hosts of friends among the men of your own age who are to be leaders in all walks of life; to lose yourself in generous enthusiasms and coöperate with others for common ends; to learn manners from students who are gentlemen, and form character under professors who are Christians—this is the offer of the college for the best four years of your life.

—WILLIAM DEWITT HYDE.

What is, after all, the aim of education? I suppose it is two-fold: firstly, to make of the mind a bright, keen, and effective instrument, capable of seeing a point, of grappling with a difficulty, of presenting facts or thoughts with clearness and precision. A young man properly educated should be able to detect a fallacy, to correct by acquired clearsightedness a false logical position. He should not be at the mercy of any new theory which may be presented to him in a specious and attractive shape. That is, I suppose, the negative side. Then secondly, he should have a cultivated taste for intellectual things, a power of enjoyment; he should not bow meekly to authority in the matter of literature, and force himself into the admiration of what is prescribed, but he should be possessed of a dignified and wholesome originality, he should have his own taste clearly defined. If his bent is historical, he should be eagerly interested in any new masterly presentation of historical theory, whether new or old; if philosophical, he should keep abreast of modern speculation; if purely literary, he should be able to return hour after hour to masterpieces that breathe and burn.

—A. C. BENSON, *The House of Quiet;* copyright, 1900, by E. P. Dutton and Company. Quoted by permission.

8. *Development by Cause and Effect.* Sometimes you may have a topic that can be best developed by establishing a relation as to cause and effect. You may use the topic sentence as the effect and then proceed to show the causes that produced this effect. Or, in another instance, you may treat the topic as a cause and then make plain the effects that have or will come from it. For instance, you might choose to develop the topic "The Hague Tribunal has been a colossal failure" by presenting the effects that this failure will have on the world. Or, you might wish to emphasize the idea of cause and develop this topic by showing the causes that brought about the failure of the Hague Tribunal.[1]

This method is particularly useful in a paragraph of close reasoning. It is seen frequently in editorial writing.

EXAMPLES OF DEVELOPMENT BY CAUSE AND EFFECT

Civilization was impossible in the hunting stage; it needed a permanent habitat, a settled way of life. It came with the home and the school; and these could not be till the products of the field replaced the animals of the forest or the herd as the food of man. The hunter found his quarry with increasing difficulty, while the women whom he left at home tended an ever more fruitful soil. This patient husbandry of the wife threatened to make her independent of the male; and for his own lordship's sake he forced himself at last to bend his back to the prosaic tasks of tillage. So woman domesticated man, as she domesticated the cow and the pig. His domestication, his taming, still goes on, and is far enough from being complete: he is born for hunting rather than for agriculture or industry; hence his cruelty, his orgies of violence, his restlessness, and his occasional relish for war. But women and civilization are winning: the hunting propensities are weaker; the male is becoming a pacifist and a vegetarian, and discovers the pleasures of the home at the very time when his wife has exhausted them.

—WILL DURANT, "Is Progress a Delusion?" *Harper's Magazine*, November, 1926. Quoted by permission.

[1] It hardly need be said that the two paragraphs will be quite unlike; that the two are in no sense to be regarded as interchangeable.

The ideal of America as an asylum for the poor and oppressed of other lands once brought to us some of our finest stock, but in later years we were made the dumping ground for the paupers, insane, and criminals of several European nations. The result of our policy of importing cheap labor and of furnishing asylum to the discontented and defective is seen in the development of racial antagonism and caste, in the menace of low mentality, and in the alarming amount of crime, insanity, and pauperism in this country.

—Anonymous, "The Future of America." *Harper's Magazine*, April, 1928, p. 531. Quoted by permission.

D. Special Kinds of Non-Developing Sentences.

Besides a topic sentence and the sentences that develop this topic sentence there may legitimately appear in a well written paragraph sentences that serve to introduce the topic, that pave the way from one aspect of the topic-idea to another, or that serve to conclude or clinch the idea. Introduction, transition, and conclusion in a paragraph may, of course, be accomplished by single words, by phrases, or by clauses. But sometimes an introductory, transitional, or concluding idea in a paragraph is big enough and important enough to necessitate a complete sentence. If so, such a sentence finds a rightful place in the paragraph. Inasmuch as a last impression is a lasting impression a sentence that summarizes or reviews the idea of the paragraph is especially fitting. Because the importance of an effective conclusion cannot be overestimated, it is well—at this stage of your writing, at least—to plan your paragraph so that the last sentence—or some part of the last sentence—accomplishes the maximum in clinching your paragraph idea. You may do this by repeating your topic sentence with new wording; or you may find it desirable to build up the paragraph until it reaches an actual climax in the last sentence through the importance of the idea of this sentence.

We may sum up here and say, then, that a paragraph is made up of a topic sentence (expressed or unexpressed), sentences that develop directly or indirectly this topic sentence, and possibly whole sentences that serve merely as introduction, tran-

sition, and conclusion, and that any sentence that fails of one of these duties has no place in the paragraph.

EXAMPLE OF INTRODUCTORY SENTENCE

One more matter gives an irking dissatisfaction. A reader does long for perspective in judgment, perhaps especially in admiration. Whoever utters it should recognize scales of expression. But where is scale to be found? If a book is praised, as it most frequently is, an experimental first novel may draw the same degree of commendatory terms as the solid work of Conrad or Hardy. "A wonderful book," you read, "a radiant book," "one finds fresh ecstasy on every page," "epoch-making," "the most outstanding book of the year." Superlatives crowd superlatives. Of a story by a current novelist, whose work inclines much to the sentimental and whose charm is in a certain slight quaintness, a reviewer says, "The story moves to its inevitable climax with all the starkness and beauty and majesty of a Greek tragedy." Now can you believe it? Has he really read the Greek tragedies? In another place I have found, thus worded, "The tragedy the writer depicts are the dark poignant emotions of an everyday existence." How long, I ask, does existence maintain everyday character if it is filled with dark poignant emotions?

—MARGARET LYNN, "Concerning Reviewers of Sorts." *Atlantic Monthly*, August, 1926, p. 246. Quoted by permission.

EXAMPLE OF TRANSITIONAL SENTENCE

Yet in *Howards End* there are, one feels, in solution all the qualities that are needed to make a masterpiece. The characters are extremely real to us. The ordering of the story is masterly. That indefinable but highly important thing, the atmosphere of the book, is alight with intelligence; not a speck of humbug, not an atom of falsity is allowed to settle. And again, but on a larger battlefield, the struggle goes forward which takes place in all Mr. Forster's novels—the struggle between the things that matter and the things that do not matter, between reality and sham, between the truth and the lie. Again the comedy is exquisite and the observation faultless. *But again, just as we are yielding ourselves to the pleasures of the imagination, a little jerk rouses us.* We are tapped on the shoulder. We are to notice this, to take heed of that. Margaret or Helen, we are made to understand, is not speaking simply as herself; her words have another and

a larger intention. So, exerting ourselves to find out the meaning, we step from the enchanted world of imagination, where our faculties work freely, to the twilight world of theory, where only our intellect functions dutifully. Such moments of disillusionment have the habit of coming when Mr. Forster is most in earnest, at the crisis of the book, where the sword falls or the bookcase drops. They bring, as we have noted already, a curious insubstantiality into the "great scenes" and the important figures. But they absent themselves entirely from the comedy. They make us wish, foolishly enough, to dispose Mr. Forster's gifts differently and to restrict him to write comedy only. For directly he ceases to feel responsible for his characters' behavior, and forgets that he should solve the problem of the universe, he is the most diverting of novelists. The admirable Tibby and the exquisite Mrs. Munt in *Howards End*, though thrown in largely to amuse us, bring a breath of fresh air in with them. They inspire us with the intoxicating belief that they are free to wander as far from their creator as they choose. Margaret, Helen, Leonard Bast, are closely tethered and vigilantly overlooked lest they may take matters into their own hands and upset the theory. But Tibby and Mrs. Munt go where they like, say what they like, do what they like. The lesser characters and the unimportant scenes in Mr. Forster's novels thus often remain more vivid than those with which, apparently, most pain has been taken. But it would be unjust to part from this big, serious, and highly interesting book without recognizing that it is an important if unsatisfactory piece of work which may well be the prelude to something as large but less anxious.

—Virginia Woolf, "The Novels of E. M. Forster." *Atlantic Monthly*, November, 1927, p. 647. Quoted by permission.

Example of Concluding Sentence

The cant terms of reviewing—how wearisomely well we know them! They move along in a steady procession in time, but each takes far too long in passing a given point in our vision. There was "intriguing"—how hard it was finally to restrain impatience at sight of it, and how long it remained in vogue! There was "flair," there was "nuance"—faded flowers of yesteryear's reviewing. Today there is "gesture"—what critic sits down to his desk without it! There is "cerebration"—one needs exclamation points in speaking of them! They go in flocks. The linotype knows them and rattles

them off automatically: "outstanding"—preferably "most outstanding"—"convincing," "inevitable," "ruthless," "mid-Victorian," "relentless," "arresting," "erotic," "exotic, "stark," "impregnated." Folk poetry is not more fully composed of stock expressions. And its use of them is scarcely more ingenuous. I wish that—for example—everyone who avails himself of a scornful "Victorian" could be challenged to define what in the history of society and literature "Victorian" really stands for. Little does he seem to know, usually, of the great mid-nineteenth-century period. The word has slipped into his vague vocabulary, and when he reaches half-blindly for a term it rises to his hand. *It is little wonder that the language of an author passes with but slight objection, or with praise when the critic writes from the same dictionary.*

—Margaret Lynn, "Reviewers of Sorts." *Atlantic Monthly*, 1926, August, p. 244. Quoted by permission.

III. Laws of the Paragraph

There are certain general principles or laws of all composition that may be very profitably discussed here in connection with your study of the paragraph, inasmuch as it is through such study of the paragraph that you hope to master the fundamentals of good composition. The rather formidable rhetorical names for these principles, or laws, are Unity, Coherence, and Emphasis (or Proportion or Mass, as it is sometimes called). But when properly understood the laws themselves are really not formidable at all; they will strike you as merely common-sense principles of orderly and effective procedure.

A. Unity.

You know well enough that your own mind can grasp ideas much more effectively if they are presented in orderly fashion one item at a time than if they are hurled at you in a jumbled mass. If you will profit by your own experience, you will economize your reader's attention by being careful to talk about one thing at a time in your composition. A paragraph written in accordance with this very reasonable principle will obey the law of unity.

EXAMPLES OF A UNIFIED PARAGRAPH

The term social equality is much more vague, because here we quit the sphere of law to enter that of social intercourse. It denotes the kind of mutual courtesy and respect which men show one another when each feels the other to be as "good as himself"—a respect which stands between condescension, on the one hand, and submissiveness on the other. The extent to which it goes depends, of course, upon the particular form of intercourse. There may be a social equality between men as directors of a company or members of a political committee which would not extend to dining at one another's houses, or still less to marrying one another's sisters or daughters. Its growth is generally in proportion to the growth of the last two mentioned kinds of equality (civil and political); yet it might exist without political equality, and the latter without it.

—JAMES BRYCE, "Equality." *Century Magazine.* Quoted by permission.

That a paragraph may be long and still maintain unity may be seen from the following:

III

To any critical observer trained in the legislative experience of France and England, the House of Representatives must necessarily seem unworthy of a great people. It commits every fault against which the canons of political science can utter warning. The first business of a legislature is to illuminate great principles in debate; but the House has long since ceased so to discuss public questions that the electorate can be persuaded to follow their analysis. Its essential proceedings should be conducted in the public view; but the main work of the House is done in the dark recesses of committee-rooms whence only rumor and legend emerge for the edification of the press. A legislature should be so organized that the opponents of government have a clear and full opportunity to make their case against its policy. But the deliberate purpose of the organization of the House is to reduce opposition to a speechless nullity. The private member of the House of Commons is already a sufficiently pathetic figure; but he is a giant by the side of the American representative. For the rule of residence starts by limiting the political stature of most American representatives to that of natural parish councillors; while the shortness of the term and the amazing com-

plexities of Congressional procedure mean inevitably that before the congressman has begun to master his work the grim problem of reëlection confronts him. His quality, too, necessarily deteriorates under local pressure. A congressman cannot attain a perspective about national issues if his constant thought must be about patronage in, and appropriations for, his district. When he arrives at Washington, there awaits him no creative opportunity. The chance to sit on a committee with no big issues to debate, the prospect of introducing bills which will never be reported, the opportunity to write speeches that will rarely be delivered—these are not horizons towards which an able man will strain.

—Harold J. Laski, "The American Political System." *Harper's Magzine*, June, 1928, p. 23. Quoted by permission.

B. Coherence.

But it is not sufficient to be careful to write about one thing at a time. You must present your ideas in a definite order, with the relationships between them clearly evident to the reader. Remember that the human mind does not easily grasp relationships that exist between ideas. Consequently, it is not enough that these logical relationships—that is, relationships existing in thought—be present; you must go further and see that these relationships existing between the sentences of your paragraph be made absolutely unmistakable. Logical relationship between sentences of a paragraph is analogous to the relationship between the clauses of a sentence. In the case of a sentence we speak of proper coördination and subordination (see p. 384ff.), because we refer to the grammatical relationship expressed by grammatical coördination or subordination. Although we cannot say that one complete sentence is ever grammatically subordinate to another, we can say that one sentence may be subordinate to another *logically*. Therefore, in speaking of the relationship existing between sentences we use the expression *logical* relationship, which will include for us both *logical* coördination and *logical* subordination.

Making clear the logical relationship of the sentences is, then, of the utmost importance in the writing of effective par-

agraphs. Some one has said, Do not write so you can be understood; write so you cannot possibly be misunderstood. These relationships in thought between sentences are hard for the reader to grasp at best; consequently, you must make an extra effort to give the reader all possible aid when necessary. Frequently, of course, the relationships between the sentences of the paragraphs are perfectly evident without any actual means to indicate them having been used. But more often than not you will need to make them evident by some specific method of one sort or another.

One means by which you may link your sentences together more clearly is through the use of reference words. Pronouns, personal and demonstrative, such expressions as *the former, the latter, the following*—in fact, any expression that looks back to the preceding sentence (called retrospective reference words) or ahead to a sentence following (called prospective reference words)—may thus be profitably used.

Another method of linking sentences together is by repetition. That is, you may repeat an expression from a preceding sentence, actually or by means of a synonym, in such a way as to weld the sentences together, with a resulting clearness as to the logical relationship existing between the sentences. This frequently takes the form of what is known as "echo." A significant word towards the end of one sentence is used at the beginning of the next sentence.

> As you approach there flutters into the ditch a partridge; on seeing which your curiosity is satisfied—you have what you call an *explanation* of the appearances. The explanation, mark, amounts to this: that whereas throughout. . . .

The commonest method at your disposal in making obvious the relationship in thought that should exist between sentences is by means of what are called connectives—expressions that act as bridges or transitions from one sentence to another. Among the commoner connectives are such expressions as *therefore, consequently, nevertheless, but, although, however, next, in*

the first place, in the second place, further, to proceed. (See p. 380ff. for a discussion of connectives.)

Some one has said that the secret of effective writing rests in the mastery of connectives. A comparative study of expert and inexpert writing will bear out the truth of this statement. If you will take one of your best paragraphs and compare it with a paragraph from an experienced writer, you will find that the latter has used two or three times as many connectives between his sentences as you probably have used. This ought to be significant. If experienced writers value connectives so highly, how much more even ought the learner to value them. One of the most useful bits of advice that this book can give you is this: Study thoroughly connectives and discover their value in helping you to make apparent to your reader the relationship in thought existing between the sentences of your paragraph.

To quote from H. S. Canby, *Better Writing*,[1]

> . . . it is surprising what a difference it may make if one puts in the connectives where they are missing, inserts *nevertheless*, or an equivalent, in a sentence when it is *nevertheless* that is meant. . . . Compare these two paragraphs:
>
> a. I detest loose thinking. The watertight compartments of Macaulay are tiresome. You can get from one to the next only by stepping across bridges of connective words. Each paragraph is crystal-clear, but each is so perfect in itself and perfectly joined to the other that you put it aside as something grasped, go on, and forget it. This is clear thinking and clear thinking is a virtue. Macaulay makes such a fuss about his clarity.
>
> b. I detest loose thinking. The watertight compartments of Macaulay, however, become tiresome, because you can get from one to another only by stepping across a bridge of connective words. Each paragraph is crystal-clear, but each is so perfect in itself and perfectly joined to the others that you put it aside as something easily grasped, go on, and forget it. Nevertheless, this is clear thinking, and clear thinking is a virtue. If only he would be clear without making such a fuss about his clarity.

[1] Pages 79–80. Quoted by permission.

One notices that the *however*, the *nevertheless*, and *if only* not merely raise the thought connection into visibility, they also pull the wording of the second paragraph into line with what was clearly the idea, crudely expressed, of the first.

Watch your connectives (as has been said once before) and the coherence usually will take care of itself.

The italicized words in the two following paragraphs show how careful experienced writers are to express the logical relationship between sentences, if there is the slightest doubt as to what that relationship is. Notice how closely welded the sentences are as a result of this attention to connectives.

Let us suppose you are led on to make *further* inquiries concerning organic actions, which, conspicuous and remarkable as they are, you had not before cared to understand. How is respiration effected? you ask—why does air periodically rush into the lungs? *The answer* is that in the higher vertebrata, as in ourselves, influx of air is caused by the enlargement of the thoracic cavity, due partly to depression of the diaphragm, partly to elevation of the cavity. *But* how does elevation of the ribs enlarge the cavity? *In reply* the anatomist shows you that the plane of each pair of ribs makes an acute angle with the spine; that this angle widens when the movable ends of the ribs are raised; and he makes you realize the consequent dilatation of the cavity by pointing out how the area of a parallelogram increases as its angles approach to right angles—you understand this special fact when you see it to be an instance of a general geometrical fact. There *still* arises, *however*, the question—why does the air rush into *this* enlarged cavity? To *which* comes the answer that, when the thoracic cavity is enlarged, the contained air, partially relieved from pressure, expands, and so loses some of its resisting power; that *hence* it opposes to the pressure of the external air a less pressure; and that as air, like every other fluid, presses equally in all directions, motion must result along any line in which the resistance is less than elsewhere; whence follows an inward current. And *this interpretation* you recognize as one, when a few facts of like kind, exhibited more plainly in a visible fluid such as water, are cited in illustration. *Again*, when it was pointed out that the limbs are compound levers acting in essentially the same way as levers of

iron or wood, you might consider yourself as having obtained a partial *rationale* of animal movements. The contraction of a muscle, seeming before utterly unaccountable, would seem less unaccountable were you shown how, by a galvanic current, a series of soft iron magnets could be made to shorten itself, through the attraction of each magnet for its neighbors—an alleged analogy which especially answers the purpose of our argument, since, whether real or fancied, it equally illustrates the mental illumination that results on finding a class of cases within which a particular case may possibly be included. *And* it may be *further* noted how, in the instance here named, an *additional* feeling of comprehension arises on remembering that the influence conveyed through the nerves to the muscles is, though not positively electric, yet a form of force nearly allied to the electric. *Similarly* when you learn that animal heat arises from chemical combinations—when you learn that the absorption of nutrient fluids through the coats of the intestines is an instance of osmotic action—when you learn that the changes undergone by food during digestion are like changes artificially producible in the laboratory, you regard yourself as *knowing* something about the natures of these phenomena.

—Herbert Spencer, *First Principles*. Quoted by permission of D. Appleton and Company.

Lying in bed would be an altogether perfect and supreme experience if only one had a colored pencil long enough to draw on the ceiling. *This*, however, is not generally a part of the domestic apparatus on the premises. I think myself that the *thing* might be managed with several pails of Aspinall and a broom. *Only* if one worked in a really sweeping and masterly way, and laid on the color in great washes, it might drip down again on one's face in floods of rich and mingled color like some strange fairy rain; and that would have its disadvantages. I am afraid it would be necessary to stick to black and white in *this* form of artistic composition. To *that* purpose, indeed, the white ceiling would be of the greatest possible use; in fact, it is the only use I think of a white ceiling being put to.

—G. K. Chesterton, "On Lying in Bed." From *Tremendous Trifles;* copyright, 1909, by Dodd, Mead and Company. Quoted by permission.

If you will but remember how your own mind works, you will realize that you will conserve your reader's attention to the best advantage by keeping together the things that belong together (keeping separate, of course, the things that should be kept separate to avoid confusion) and by making unmistakable the relationships existing between your ideas. A paragraph written in accordance with this principle will obey the law of coherence.

C. Emphasis.

To talk about one thing at a time (Unity) and to put things together that belong together, being sure that all relationships between sentences are unmistakable (Coherence), must be supplemented by another injunction. Make important things important and keep unimportant things unimportant. For the reader, if his energy is to be conserved, should be able without hesitation to assess accurately the value of the various ideas of your paragraph; that is, gather without effort your notion of what is to be regarded as highly important and what relatively unimportant. Obviously, one way to accomplish this is to give more space to important things than to unimportant.

Another way is to make important ideas important by repetition. Although you will need to be on your guard, as was suggested above (p. 35), against an inadvertent repetition, remember that repetition rightly managed is one of the most powerful means of making an idea emphatic. The repetition may consist of saying the same thing a second or even third time, but usually in different words; or it may come through a repetition of the construction of a sentence that precedes. This repetition of construction for an idea that is logically parallel is called parallel construction (see p. 389). As parallel construction is a bold construction, it must be used with great care lest it become too noticeable and so lose its usefulness.

Notice how emphasis has been gained in the following examples through the judicious use of parallel construction.

Executive Mansion, Washington
August 22, 1862

HONORABLE HORACE GREELY

Dear Sir:

I have just read yours of the nineteenth, addressed to me through the New York *Tribune*. If there be in it any statements or assumptions of fact which I may know to be erroneous, I do not now and here controvert them. If there be in it any inferences which I may believe to be falsely drawn, I do not now and here argue against them. If there be perceptible in it an impatient and dictatorial tone, I waive it in deference to an old friend, whose heart I have always supposed to be right.

As to the policy I "seem to be pursuing," as you say, I have not meant to leave any one in doubt.

I would save the Union. I would save it in the shortest way under the Constitution. The sooner the National authority can be restored, the nearer the Union will be as it was. If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or destroy slavery. If I could save the Union without freeing any slaves, I would do it; and if I could save it by freeing all the slaves I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union. I shall do less whenever I shall believe what I am doing hurts the cause, and I shall do more whenever I shall believe doing more will help the cause. I shall try to correct errors when shown to be errors, and I shall adopt new views so fast as they shall appear to be true views.

I have here stated my purpose according to my view of official duty, and I intend no modification of my oft-expressed personal wish that all men everywhere could be free.

Yours,

A. LINCOLN.

A universal reluctance to practice economy indicates a weakness in the moral fibre of a nation, a dangerous absence of pride. There is no power of the soul strong enough to induce thrift but pride. There is no quality stern enough to bar self-indulgence but the overmastering dictates of self-respect. There is no joy that life can yield comparable to the joy of independence. A nation is free when it submits to coercion from no other nation. A man is free when he is the arbiter of his own fate. National and individual freedom have never come cheap. The sacrifice which insures the one insures the other; the resolution which preserves the one preserves the other. When Andrew Marvell declined the bribe offered him "out of pure affection" by the Lord Treasurer, saying he had "a blade-bone of mutton" in his cupboard which would suffice for dinner, he not only held his own honor inviolate, but he vindicated the liberty of letters, the liberty of Parliament, and the liberty of England. No wonder an old chronicler says that his integrity and spirit were "dreadful" to the corrupt officials of his day.

—Agnes Repplier, "Money." From *Points of Friction;* copyright, 1920, by Houghton Mifflin Company. Quoted by permission.

But the commonest method of obtaining a desired emphasis is to put emphatic things in emphatic positions. The most emphatic position in a paragraph is last; the next most emphatic is first. Therefore, you should plan your paragraph so that it will grow to a climax at the end, with the impression you wish to be lasting given last (see p. 47). Sometimes this will mean the repetition of the topic sentence in some telling form. Again, it may mean a climactic detail that comes last. It was suggested above (p. 27) that the final statement of a paragraph is often analogous to the "Q. E. D." statement of a geometrical proposition. At the end of a paragraph is a position of great prominence, it is sensible to place there some item you wish to strike the reader as very important. Certainly, you should avoid the weak conclusion, one of the unfortunate characteristics too often of the writing of the beginner. Notice how the authors of the two illustrative paragraphs that follow have secured emphasis for their most important ideas by repeating these ideas in striking fashion at the end of the paragraph in each case.

The sense for human superiority ought, then, to be considered our line, as boring subways is the engineer's line and the surgeon's is appendicitis. Our colleges ought to have lit up in us a lasting relish for the better kind of man, a loss of appetite for mediocrities, and a disgust for cheapjacks. We ought to smell, as it were, the difference of quality in men and their proposals when we enter the world of affairs about us. Expertness in this might well atone for some of our awkwardness at accounts, for some of our ignorance of dynamos. The best single phrase in which we can tell what it ought to do for us is, then, exactly what I have said: it should enable us to *know a good man when we see him.*

—William James, "Social Value of the College-Bred." Quoted by permission.

The club breakfast is an infamous device designed to relieve the mind of what should be the pleasant privilege of selection. I am uninformed as to who invented this iniquity of numbered alternatives, but I unhesitatingly pronounce him an enemy of mankind. Already too many forces are operating to beat down the imagination. I charge this monstrosity upon the propagandists of realism; certainly no romanticist in the full possession of his powers would tolerate a thing so deadly to the play of fancy. I want neither the No. 7 nor the No. 9 prescribed on the card; and the waiter's index finger wabbling down the margin in an attempt to assist me is an affront, an impudence. Breakfast should be an affair between man and his soul; a business for the initiative, not the referendum.

—Meredith Nicholson, "The Cheerful Breakfast Table." From *The Man in the Street;* copyright, 1921, by Charles Scribner's Sons. Quoted by permission.

If you have succeeded in conserving your reader's attention by making clear to him what ideas you wish him to understand as important and what as relatively unimportant, your paragraph has obeyed the law of Emphasis (or Proportion or Mass, as it is sometimes called).

The laws of discourse—Unity, Coherence, and Emphasis—that, as has been explained above, apply to the single paragraph apply in a broader fashion to the related paragraphs of

a longer composition. It is just as important—only in a larger way, of course—to (1) talk about one thing at a time; (2) to keep things together that belong together by making unmistakable the logical relationships existing between them; and (3) to make important things important, keeping unimportant things unimportant. Especially necessary is it to make unmistakable the logical relationships between the paragraphs. And the same means as in the case of sentences are at your disposal—reference words, connectives, and repetitions.

IV. Types of Paragraphs

The internal structure of the paragraph—which has been our topic of discussion up to the present time—is the same whether the paragraph stands alone as a complete treatment in itself or appears in connection with other paragraphs in a long composition. Before passing to a consideration of the problems of the long composition it will be well for us, solely in the interests of clearness, to classify paragraphs as to types.

A. Developing Paragraph.

The paragraphs of a long composition are analogous to the sentences of a single paragraph. That is, most of the paragraphs of a long composition are developing paragraphs; each unfolds a unit idea of a larger whole. In fact, we paragraph a long composition on the basis of the logical divisions of the subject, giving a paragraph to each unit idea. Obviously, the developing paragraph is the commonest type. Most of the illustrative paragraphs so far used in this book are examples of developing paragraphs taken from longer compositions.

B. Introductory, Transitional, Concluding Paragraphs.

Besides paragraphs that develop we may have in longer compositions whole paragraphs that serve as introductions, transitions, and conclusions.

Examples of Introductory Paragraphs

Summer is the favorite time to advertise furnaces, for, although a pacifist might argue that being prepared for cold weather encourages

frost, the practical persons who make and sell heating plants are firm believers in preparedness. They produce diagrams and pictures showing how *their* furnace bisects the coal bill, and how easily a pretty child can run it from the front hall.

But my furnace is different. I defy the prettiest child to run it. . . .

—Ralph Bergengren, "Furnace and I." From *The Comforts of Home;* copyright, 1918, by The Atlantic Monthly Press. Quoted by permission.

It is a harmless diversion of authors to express a weakness for various methods of beginning a story. Very few eminent authors seem able to resist the distant horseman of G. P. R. James's novels, who might have been seen as the shades of night were falling. Blessed with perfect faith and eyesight, one may agree. Others like what used to be called a proem, a sort of literary shock-absorber, a kind of intermediate chamber where one is accustomed to a change of atmosphere before being transferred to the full pressure of the story. It was a favorite device of novelists when I was a youngster, and I regarded their proems with aversion because they had no ascertainable connection with the story. Others are drawn towards the letter form, the first chapter, or perhaps introduction, ushering the reader into the very innermost shrines of intimacy. Others again like to go head-foremost into the very thick of the action. Authors who do this are practical. They "get" the reader with a short scene of gun play in a Western camp and tell him what the trouble was afterward. Shrewd fellows they are!

But personally the one story I cannot resist is the story whose first chapter begins with a birth. *David Copperfield* is for me the great book of my life. It began on page one with the simple and majestic declaration "I am born." . . .

—William McFee, "Lost Adventures." From *Harbours of Memory;* copyright, 1900, by Doubleday, Page & Company. Quoted by permission.

Examples of Transitional Paragraphs

So much in brief for the questions of celestial structure and evolution, though I have had to pass over the greatest of these problems: that of determining with certainty the successive stages in the devel-

opment of the spiral nebulæ, a phase of evolution vastly transcending that involved in the birth, life, and decline of a particular star. I have space to add only a word regarding the rôle of great telescopes in the study of the constitution of matter.

—George Ellery Hale, "The Possibilities of Large Telescopes," *Harper's Magazine*, April, 1928. Quoted by permission.

(Eleven paragraphs have developed the idea that trial by jury is losing ground.)

Clearly, trial by jury is losing ground, and the pressure of opposition to it is steadily increasing. What justification is there for this momentous change in our American method of administering justice?

(An indictment of the jury system then follows in many paragraphs.)

—Robert H. Elder, "Trial by Jury: Is It Passing?" *Harper's Magazine*, April, 1928.

Examples of Concluding Paragraphs

We need not worry, then, about the future. We are weary with too much war, and in our lassitude of mind we listen readily to a Spengler announcing the downfall of the Western world. But this arrangement of the birth and death of civilizations in cycles of 1,800 years is a trifle too exact; we may be sure that the future will play wild pranks with this mathematical despair. There have been wars before, and wars far worse than our Great one. Man and civilization survived them; within fifteen years after Waterloo, defeated France was producing so many geniuses that every attic in Paris was occupied. Never was our heritage of civilization and culture so secure, and never was it half so rich. Let us do our little share to preserve it, augment it, and pass it on, confident that time will wear away chiefly the dross of it, and that what is finally fair and noble in it will escape mortality, to illuminate and gladden many generations.

—Will Durant, "Is Progress a Delusion?" *Harper's Magazine*, November, 1926. Quoted by permission.

City life still offers me many attractions. I like to see life a panorama. I like the excitement of the city, the stimulation of some-

thing ever new. I like the theaters and the shops. Sometimes I like the detachment of it, the irresponsibility and the bigness of it. But all these I can get when at intervals I visit the city for a few weeks. I can even get them more on visits than when I live among them. But no city person ever gets even for a period the advantages of the town. By living in the city I would lose both town and city; by living in the suburbs of a city I would gain only a few advantages of either and lose some good points of both. By living in the town I gain the best of both. And that is why I prefer to live in the small town.

—Emily Newell Blair, "Why I Prefer to Live in a Small Town." *The Bookman*, January, 1928. Quoted by permission.

C. Paragraphing Description.

The paragraphing of descriptive writing does not give much trouble inasmuch as description is usually merely an aid to narration—as we shall see a little later—and as such seldom continues beyond a single paragraph. In other words, after a paragraph of descriptive material the narrative is usually resumed in a new paragraph. However, one specific principle may be laid down. A good descriptive paragraph should develop a distinctive sense of unity of impression, an impression of imaginative or emotional completeness. The unity of impression of a descriptive paragraph is analogous to the logical unity of the expository paragraph.

If description continues beyond one paragraph, the paragraphing will usually be on the basis of some obvious principle of change of the person or object described, change in the point of view, change in the tone or mood. In the following example the first paragraph is about Mother, the second about the barnyard, the third about Father. The narrative is resumed in the fourth paragraph through dialogue.

There she stood waiting. She was a small woman, short and straight-waisted like a child in her brown cotton gown. Her forehead was mild and benevolent between the smooth curves of gray hair; there were meek downward lines about her nose and mouth; but

ner eyes, fixed upon the old man, looked as if the meekness had been the result of her own will, never of the will of another.

They were in the barn, standing before the wide-open doors. The spring air, full of the smell of growing grass and unseen blossoms, came in their faces. The deep yard in front was littered with farm wagons and piles of wood; on the edges, close to the fence and the house, the grass was a vivid green, and there were some dandelions.

The old man glanced doggedly at his wife as he tightened the last buckles on the harness. She looked as immovable to him as one of the rocks in his pasture land, bound to the earth with generations of blackberry vines. He slapped the reins over the horse and started forth from the barn.

"*Father,*" said she.

The old man pulled up. "What is it?"

—Mary E. Wilkins, "The Revolt of Mother." From *The New England Nun;* copyright, 1891, by Harper & Brothers. Quoted by permission.

In the following example the narrative is resumed in the second paragraph after a single paragraph devoted to the description of Sally.

She was stooping over the great kitchen sink, washing the breakfast dishes. Under fostering circumstances her slenderness of build might have resulted in delicacy or daintiness; now the harmony between strength and task had been repeatedly broken, and the result was ugliness. Her finger joints and wrist bones were knotty and out of proportion, her elbows, which her rolled-up sleeves displayed, were pointed and knobby, her shoulders bent, her feet spread beyond their natural bounds—from head to foot she was a little discordant note. She had a pale, peaked face, her scanty fair hair was strained tightly back and twisted into a tiny knot, and her expression was at once passive and eager.

There came a ringing knock at the kitchen door and a face of another description, large, strong-featured, and assured, peered out of the pantry, which was over against the sink.

"Who is it, Sally?"

—Mary E. Wilkins, "A Humble Romance." From *A Humble Romance;* copyright, 1887, by Harper & Brothers. Quoted by permission.

D. Paragraphing Narration.

In the case of narrative writing explanatory material will usually paragraph itself on the basis of some logical division of the material. The paragraphing of any descriptive material running to a full paragraph or more has been explained above. One other principle of paragraphing in narrative writing may be laid down: A change of scene, a change in time, a break in action will bring a new paragraph. Further, every change of speaker in dialogue requires a new paragraph.

"Well," resumed the barber, "that ain't sayin' what you'd do if a young lady ever walked up and called you a little gentleman. *I* want to hear what you'd do to her. I guess I know, though—come to think of it."

"What?" demanded Penrod.

"You'd sick that pore ole dog of yours on her cat, if she had one, I expect," guessed the barber derisively.

"No, I would not!"

"Well, what would you do?"

"I'd do enough. Don't worry about that!"

"Well, suppose it was a boy, then: what'd you do if a boy come up to you and says, 'Hello, little gentleman?'"

"He'd be lucky," said Penrod, with a sinister frown, "if he got home alive."

"Suppose it was a boy twice your size?"

"Just let him try," said Penrod ominously. "You just let him try. He'd never see daylight again; that's all!"

The barber dug ten active fingers into the helpless scalp before him and did his best to displace it, while the anguished Penrod, becoming instantly a seething crucible of emotion, misdirected his natural resentment into maddened brooding upon what he would do to a boy "twice his size" who should dare to call him "little gentleman." The barber shook him as his father had never shaken him; the barber buffeted him, rocked him frantically to and fro; the barber seemed to be trying to wring his neck; and Penrod saw himself in staggering zigzag pictures destroying large screaming, fragmentary boys who had insulted him.

The torture stopped suddenly; and clenched, weeping eyes began

to see again, while the barber applied cooling lotions which made Penrod smell like a colored housemaid's ideal.

"Now what," asked the barber, combing the reeking locks gently, "what would it make you so mad fer, to have someone call you a little gentleman? It's a kind of compliment, as it were, you might say. What would you want to hit anybody fer *that* fer?"

To the mind of Penrod, this question was without meaning or reasonableness. It was within neither his power nor his desire to analyze the process by which the phrase had become offensive to him, and was now rapidly assuming the proportions of an outrage. He knew only that his gorge rose at the thought of it.

"You let just 'em try it!" he said threateningly, as he slid down from the chair. . . .

—Booth Tarkington, "Little Gentleman." From *Penrod;* copyright, 1914, by Doubleday, Page & Company. Quoted by permission.

"Why, kid, it was swell!" said the press agent. "Listen to 'em!"

"Ba-ad," said Leopold. "R-rottan! No Tawch; no tone; no nutting!"

That ended his tour. He went back to New York the next day. Blumschein, after frenzied pleadings, canceled Cleveland, Buffalo, and Boston, with tears in his eyes.

Leopold waited in New York for two recitals he was to give in the latter part of March. His cold grew better, but he suffered from homesickness. From his fifth year on he had spent most of his waking hours at a piano. He knew little of his fellow-men. His shy musician's soul fled deep within him at contact with these brisk Americans. At a reception where he was supposed to roar, the press agent watched his more than agony from behind some potted palms and pronounced him a "bum mixer!"

Leopold was left to his own devices from then on.

One night he passed the blazing sign of a Hungarian restaurant. A longing to hear his native tongue turned him back and drew him within. The café's interior proved more modest than its flamboyant sign. From every side, however, came words that Leopold could understand. He ordered his dinner, gave a sigh of contentment, and beamed about him.

Seated at a piano, her hands folded in her lap, was a girl. She chanced to be looking his way. As their eyes met Leopold experi-

enced an extraordinary sensation. For an instant it lasted; then her glance traveled past him with tired indifference. Leopold seemed to have taken some swift elixer which was sending warm and tingling waves through his veins.

From that moment he watched her surreptitiously, half fearful, half hoping she would look at him again. She failed to do so. She played MacDowell's "To a Water Lily" instead. Leopold shuddered.

She played twice more before he left, but never looked his way again, though he spent an hour over his dinner.

He dined at the restaurant the next three evenings. Nothing happened. On the fourth evening the table near her was already taken by a red-haired man with a beard. This alarmed him. By cunning questions he drew from the waiter that through a conference with the proprietor he might reserve any table he wished.

Leopold summoned his courage and the proprietor.

Yes; he might have the same table every night. Which table did he prefer, and at what hour?

Leopold looked about the room as though making a selection. At last, not meeting the proprietor's eye, he decided on the one in the corner near the piano. He blushed slightly when it was promised him for seven o'clock each evening.

Would the proprietor join him in a glass of kummel?

The proprietor would, and did, and talked of Hungary and of Leopold's own beloved Budapest.

On Friday night a wonderful thing happened. . . .

—John Taintor Foote, "Opus 43, No. 6." From *The Lucky Seven;* copyright, 1918, by D. Appleton and Company. Quoted by permission.

V. Assignments in the Paragraph

1. Go through some paragraphs used as illustrations in this chapter and count the number of words in them. What seems to be the average length of such paragraphs taken at random?
2. Turn to the expository article on page 106ff. and count the number of words in the first ten paragraphs. List the results by paragraphs and then strike an average.
3. Turn to the editorial pages of some of the leading newspapers of the country—such as the New York *Times*, the New

York *World*, the Chicago *Tribune*, the Springfield *Republican*, the Indianapolis *Star*, the Kansas City *Star*—and examine them as to paragraph length. Try the same thing with lesser newspapers—such as the New York or Chicago *American*. Are you able to draw any conclusions from the relative lengths of the paragraphs as to the relative intelligence of the readers of these two classes of newspapers?

4. Make a study of paragraph length in such weeklies as the *Nation*, the *New Republic*, the *Outlook*, *Time*. What would you say from your study was the average paragraph length of each of these?

5. Compare the account of some well known episode—such as the Boston Tea Party, the signing of the Declaration of Independence, the Landing of the Pilgrims, the Battle between the Monitor and the Merrimac, the Sinking of the Maine—as given first in a grammar-school or high-school history text, then as given in a standard college history text, and finally as given by such historians as McMaster, Rhodes, Cheyney, Woodrow Wilson, Oberholtzer. In a general way what seems to be the difference in paragraph length in the accounts of essentially the same thing for different kinds of readers? Try the same thing with grammar-school, high-school, and college texts in English composition, chemistry, physics, political science (civics). What conclusions might you draw as to the influence of the reader on paragraph length?

6. Go through some of the illustrative paragraphs in this chapter and point out what may be considered to be the topic sentence in each case if it is expressed. If it is not expressed, write out what you consider to be a good topic sentence for the paragraph in question.

7. Analyze some of the paragraphs used as illustrative material in this chapter so as to make plain the logical relationship of the various sentences. That is, make plain which sentence each sentence in turn develops and by what means—whether by particulars and details, by definition, by example, etc. (Note, by the way, that a writer may cite in his second sentence an example to support his topic and then in the re-

maining sentences merely give the details or particulars of the example he has cited.

8. Make a careful study of the concluding sentences in some of the illustrative paragraphs in this chapter.
9. Select one of the following sentences that you think you can develop to the extent of a paragraph. Use this sentence as your topic sentence; or, if you prefer, let this sentence suggest one of your own. Feel free to modify or narrow the sentence here given in any way your judgment dictates. For a time at least it will be well for you to put this sentence first that you have decided on for your topic sentence. Then develop this topic sentence to the extent of a good paragraph.

After you have written your paragraph, check and revise it with the Check List given on pages 5–17. Then rewrite the paragraph, making such changes as have been suggested to you by the Check List.

In order to familiarize yourself thoroughly with the various development resources that are at your disposal, select one that you think you can develop by using Particulars and Details as your chief method of development. Then write other paragraphs on other sentences in the list given below using the other possible methods of development as your chief method in each case:

(a) By Particulars and Details
(b) By Definition (remembering that this includes repetition, contrasting statements, etc.)
(c) By Presenting Reasons
(d) By Specific Example
(e) By Comparison and Analogy
(f) By Diagram
(g) By Analysis
(h) By Cause and Effect

Finally, make sure in each case that you have an effective concluding sentence.

1. China is not yet ready for a true republic.
2. A great mathematician [or astronomer or musician] is at heart a poet.

3. One who wishes to achieve in politics [or medicine, or engineering, or art, or music] has many obstacles to meet.
4. People are pretty much alike the country over.
5. We have seen a remarkable development in aviation [or radio, or the automobile, or the truck] during the last five years.
6. Roosevelt exhibited a number of contradictory traits of character.
7. Fashions in clothes [or in books, or in drama, or in hair-dress, or in slang] change from one year to the next.
8. There are several main reasons why the colony at Jamestown failed.
9. Woodrow Wilson was a greatly misunderstood man.
10. Life on a college campus is a complex affair.
11. Football has many features to attract crowds.
12. Tennis can become an exceedingly worthwhile form of recreation for the college student.
13. The art of writing is in some ways analogous to the art of music [or that of painting or that of sculpture].
14. Poe's "Fall of the House of Usher" is an excellent short story.
15. I have found one great value that Latin can have for me.
16. My last year in high school was the most delightful of the four.
17. I have found one good way to silence a talkative roommate.
18. Campus slang is a thing to marvel at.
19. Every citizen is under obligations to take an active interest in politics.
20. My first impression of college was not altogether favorable.
21. There is no place quite like Southern California [or Los Angeles, or San Francisco, or New York, or Chicago, or Florida, etc.].
22. *Laissez faire* is a term frequently met with in economics.
23. A knack for pleasing conversation is of the utmost value.
24. A college student should form the habit of reading a daily newspaper.
25. Something might be said for the test that is sprung upon an unsuspecting class without warning.
26. "Apple-polishing" is not as bad as it is sometimes painted.
27. Woodrow Wilson invariably used the word "associate" rather than "ally" in referring to our participation in the World War.

28. To rank a professor [or student] on the basis of his popularity does not always result in a true indication of his worth.
29. Letter-writing seems to have gone into a decline.
30. The average college student does not show much social resourcefulness.
31. The literary value alone of the Bible would make it one of our great books.
32. Journalism [or law, or medicine, etc.] is not a wise choice as a life work for a woman.
33. If I were the instructor of this class there is one change in its management I should make at once.
34. Truth is all the facts in their proper relation.
35. Among the various values of a good book one may be mentioned especially.
36. The hysterical glee of college students at the announcement of an unexpected holiday is something to marvel at.
37. The nomination and election of Herbert Hoover should have a chastening effect on the professional politician.
38. There was one immediate result of the Spanish-American War.
39. The operation of the Remington—Noiseless typewriter [or any piece of machinery or mechanical device] is very simple.
40. A check should be placed on the registration of women so that their number at any one time does not go beyond that of the men.
41. A tremendous economic change has come over the South within the last ten years.
42. There is an attractive automobile route between————and ————.
43. Some people do not draw a proper distinction between freedom and license.
44. There is a difference between a lie and a falsehood.
45. Follow these directions in folding a piece of paper to make a boat [or hat or bird, etc.].
46. There is one strong bit of evidence pointing to the fact that Shakespeare wished us to interpret Hamlet as perfectly sane [or insane].
47. England has approached more nearly an ideal democracy than we have.

48. Radicalism has declined rapidly in this country during the last three years.
49. Mussolini is a menace to the world's peace.
50. A safety [in football; or a specialized term from any activity—such as " valence " of chemistry, "tertiary sources" of history, "river pirate" of geology, "syncopation" of music] is a term that some do not clearly understand.
51. Ring Lardner shows in his short stories a marvelous ability in dialogue.
52. The radio has changed completely the form of a national political campaign.
53. Municipal government in America has one serious drawback.
54. The hydraulic brake on the automobile is a simple application of a well known principle of physics.
55. The claims of one's political party and of one's country sometimes clash.
56. In one respect the English form of government is superior to ours.
57. The position of the Speaker in the House of Commons is quite unlike that of the Speaker in our House of Representatives.
58. An intelligent person is bound to experience discontent.
59. The early pioneer led a self-sufficient life.
60. The relative positions of the American and the English navies in battleships, battle cruisers, light cruisers, destroyers, and submarines may be made clear by the following diagrams.
61. Germany has made a marvelous economic recovery in the last ten years.
62. Popular election of United States senators has not accomplished all that was hoped for it.
63. William Howard Taft has grown greatly in the esteem of the American people since he left the White House.
64. College baseball is about a thing of the past.
65. Archery is a coming activity for college women.
66. George Eliot's Silas Marner is a remarkable creation.
67. Intersectional football games this fall have produced some interesting results.
68. A book that may be one person's meat may be another man's poison.

69. The quail has been on the song-bird list in Ohio for nearly twenty years.
70. College athletics are gradually falling into the hands of big business.
71. Natalie Crane is a remarkable literary phenomenon.
72. This is the day of the specialist in medicine.
73. The man who rails against Latin and Greek is usually the man who has had very little actual experience with them.
74. Henry Ford is an industrial genius.
75. The Spartan [or any other make] radio has many interesting features.
76. Women played a larger part in the last National election than ever before.
77. We are only beginning to appreciate what an epoch-making achievement was that of the Wright brothers a quarter of a century ago.
78. Burns Mantle's volume, *The Best Plays* of the year, is indispensable to the student of present-day drama.
79. Basketball is advancing in popularity very rapidly.
80. Benjamin Franklin was a most remarkable man.
81. The World War, heralded as the war to end war, has not met this expectation.
82. The Federal Radio Commission should be given absolute power over all broadcasting stations.
83. Penmanship, for a number of reasons, has declined much within the last twenty-five years.
84. The City Manager system of municipal government is succeeding where it is being given a fair trial.
85. Students planning to go to college should carry Latin through all four years of their high-school course.
86. In the discussion of an art one should bear in mind the old Latin maxim—*non disputandum de gustibus est.*
87. Determination will overcome any odds.
88. High-school English departments should not attempt courses in journalism.
89. The South is just now witnessing a remarkable development in literature [or, in industry, agriculture, education, etc.].
90. Our forefathers were a sturdy folk.

91. Life was much more interesting fifty years ago than it is now.
92. There is no more inspiring mountain peak than Mount Shasta.
93. There is one proper method of parking a car in limited space.
94. Mme. Jeritza is my ideal of a prima donna.
95. If you are ever asked to teach a woman to drive a car, never make the mistake of accepting.
96. California [or Florida or any other section] has advantages besides climate.
97. Women, as a rule, do not enjoy the works of Joseph Conrad.
98. The interurban lines are in for a revival of prosperity.
99. The average moving picture gives a very distorted notion of real college life.

10. Select one of the following general ideas. Narrow it by successive limitations until you think you have it small enough that you can develop it within the limits of a single paragraph. Then frame a good topic sentence. Finally proceed to develop this topic sentence to the extent of a paragraph. In the margin opposite each sentence indicate the method of development the sentence illustrates.

Free Speech
The Peace Movement
Campus Politics
The New Curriculum
Radio
Sound Pictures
Earthquakes
Modern Advertising
Present-Day Tendencies in Fiction
Columnists
The King of Italy
The Church and the Radio
Darning
Grandma and her Granddaughter
Modern Chemistry
H. L. Mencken
The Typewriter
The Best Novel of the Year
The College Humorous Magazine
The Auto Bus
Aviation
Modern Science
Campus Journalism
The Movies
The Future of Florida (or of Arizona, or Alaska, etc.)
The Front-drive Automobile
Color-Photography
New Writers of the South
The "Funny" Strip
Vocational Guidance
The Forward (or Lateral) Pass
The Woman's Club
The College President
Geology and Evolution
The Tabloid
Modern Agriculture
The Value of Phi Beta Kappa
Hero-Worship

11. Look about you and select a topic that is uppermost in the minds of your companions. Limit it to a point where you can treat it adequately within the limits of a good paragraph. Then write this paragraph as if it were to be an editorial for your college paper or for the local paper of your town or city.
12. Select a topic in which you are particularly interested or on which you are especially well informed—such as a person, a city, an invention, a term used in sociology, economics, history, science, etc.—and write a paragraph on it for a small encyclopaedia.
13. Write an editorial paragraph on some current topic for such a weekly magazine as the *Outlook*, the *Nation*, the *New Republic*, *Time*.

PART TWO

EXPOSITORY WRITING

CHAPTER THREE

EXPOSITION

Classification of Writing.

As you approach now some of the problems connected with the longer and hence more ambitious kinds of writing, it may be of assistance for you to have all writing classified on the basis of the purpose back of it. DeQuincey, in fact, established such a broad twofold grouping of all writing on the basis of the author's purpose when he said, in his "Essay on Pope": "In the great social organ, which we may collectively call literature, there may be distinguished two separate offices that may blend and often do so. . . . There is, first, the literature of knowledge, and, secondly, the literature of power. The function of the first is to teach, the function of the second to move." As Professor Maurice G. Fulton, in the introduction to his *Expository Writing*, goes on to explain, "DeQuincey further points out that the first kind of writing appeals to the intellect, the second to the emotions and the imagination. Writing that appeals to the intellect may be said to have as its general purpose *instruction;* while writing that stirs the emotions and the imagination has as its general purpose *entertainment.*"

The kind of writing that has as its main object explanation or the conveying of information—that is, instruction—for convenience is called expository writing or exposition. Another kind of writing, which we shall take up later, has as its main object the stirring of the emotions and the imagination by the recital of happenings, real or fancied, and by the creation of pictures through an appeal to one or more of the five senses. This kind, which we may call Imaginative Writing, includes description and narration.

Of course, as DeQuincey suggested, these kinds of writing do not as a rule exist separately in a pure state. On the contrary,

in actual composition you will find them combined in varying proportions. Naturally, though, in any given production one of these two fundamental purposes will predominate; and you may classify the production accordingly—if such classification will be of assistance to you in learning more about the art of writing.

Let us now center our attention upon the kind of writing that belongs to DeQuincey's first classification—literature of knowledge—in its principal form known usually as expository writing or exposition.

I. The Nature of Exposition

A. The Purpose of Exposition.

Exposition is that kind of writing the main aim of which is to inform or instruct. It appeals primarily to the understanding—that is, to the intellect—just as narrative and descriptive writing appeal to the emotions and the imagination. If you were to write on such subjects as "How the Westinghouse Air-Brake Works," "How a Parker Fountain Pen Works," "What is Socialism?" you would be using the expository method of writing, and your composition would be called an exposition.

B. Subject Matter of Exposition.

As the aim of exposition is to convey information, to bring about an understanding of something, exposition deals with thoughts and relations of thoughts, and its goal is usually the abstract and general, just as narration and description, as we shall see later, deal with happenings and objects and have as their goal the concrete and specific. True, exposition sometimes deals with the concrete; but when it does so, its main concern is in the meaning or significance of the concrete object, not in the object's appearance or appeal to the senses. These generalizations and abstractions, which are the principal material of exposition, are either terms or propositions. "An object to be expounded expresses either an idea or the relation between ideas.

Hence its form is either a term or a proposition. Though exposition may be applied to any object, an object described, or an event narrated, as well as an object of thought—yet in its state as a concept or generalization the object must be reduced to one of these forms; it must either name an idea or make an assertion in regard to it." [1]

Exposition may be used to explain such terms as "art," a "safety" (in football), "poetry," "free trade," "self-reliance," "the theory of relativity," "a gusset" (of a shirt), and the like. It may also explain such propositions as "The Forward Pass Draws the Crowds," "The Feudal System had many Advantages," "Shakespeare's Characters are always Free Moral Agents." In fact, exposition, inasmuch as it has explanation as its main object, is as broad as human knowledge itself. Textbooks, guide books, encyclopaedias, magazine articles, criticisms in the fields of the arts, and those highly personal compositions known as familiar essays are all predominantly expository.

C. Relation of Exposition to Narration and Description.

It would be hard to think of any kind of prose writing in which exposition did not play some part. In fiction, exposition is used for the analysis of characters and the explanations of their motives; it is especially useful in presenting the author's own ideas, his comments, his "philosophy," as in the following example.

> . . . She had only a fortnight left; then she would be twenty-five. Here was a disturbing numeral. For a girl the difference between twenty-four and twenty-five has a disproportionate importance. In certain uncomfortable suggestions it may be equal to the difference made by a whole decade in the life of a young man: for her, the difference between twenty-four and twenty-five may be what the difference between twenty-five and thirty-five is for him. In Claire's mind, at twenty-four, there was a Rubicon before her; and to cross over, unwed and even unbetrothed, into twenty-five, was almost crossing over into a definite spinsterhood. Or, if it were not

[1] Quoted from Genung's *Working Principles of Rhetoric*, by Maurice G. Fulton in his *Expository Writing*.

crossing into a spinsterhood so definite as to be absolute and permanent, it was crossing into that period of limbo wherein a maiden waits, ageing, until perchance she marries the relict widower of a former girl-friend and brings up children not her own.

—Booth Tarkington, *Claire Ambler*, pp. 205–6; copyright, 1928, by Doubleday, Doran & Company. Quoted by permission.

As exposition is an aid to narration, so narration can be an aid to exposition. In a subject like "How to Play Tennis" a writer might very likely choose to use the narrative method and trace a typical game play by play. Although the method used would be the narrative, the resulting composition would be an exposition, because its main object would be, not to cause the reader to experience imaginatively a game of tennis, but rather to help him to understand the game. Such writing is frequently called Expository Narration or Narrative Exposition.

Sometimes, of course, a bit of pure narration—a complete little story or anecdote—is wedged into an exposition, as in the following example, to give the reader in an imaginative way the significance of the exposition that comes just before or after it.

A good many years ago I had a painful experience. I was discovered by my house-master reading in bed at the unauthorized hour of midnight. Smith *minor* in the next bed (we shared a candle) was also reading. We were both discovered. But the most annoying part of the business, as it seemed to me then, was that Smith *minor* was discovered reading *Alton Locke*, and that I was discovered reading *Marooned among the Cannibals*. If only our house-master had come the night before! Then he would have found *me* reading *Alton Locke*. Just for a moment it occurred to me to tell him this, but after a little reflection I decided that it would be unwise. He might misunderstand the bearings of the revelation.

There is hardly one of us who is proof against this sort of intellectual snobbery. . . .

—A. A. Milne, "Intellectual Snobbery." From *Not that it Matters;* copyright, 1920, by E. P. Dutton & Company. Quoted by permission.

There is a similar close union between exposition and description. Description is frequently used as a method of explaining. In telling how to lay out a tennis court a writer might very well give a picture of what a court should look like. He might, in fact, make use of a diagram or a drawing. This kind of writing is given a number of names—Expository Description, Descriptive Exposition, Scientific Description, Description for Accuracy—but whatever the term, in such writing description has been used as a method of explaining or giving information. The fragmentary sentences, the abbreviations, the matter-of-fact diction of the following set of stage directions all make evident that the author's purpose has been first of all to explain, although the method he has used has been that of description. (See p. 152.)

> A large bright room, with windows in the R. wall looking onto a distant view of the playing fields. Below the windows, an impromptu window seat made out of cushions, cretonne, and packing cases. The door is in the back wall R., between it and the left a large wooden settee littered with motor papers, magazines, books, etc. Fireplace L. C. with an easy chair facing it, and another above it facing the audience. A large cupboard left of the back wall. A large table, on which the remains of a tea are spread, fills the right half of the stage. Three chairs above it and on each side. The table faces longwise to the audience. Other chairs against the walls; a Decca Gramaphone and a pile of records in corner L. on small table. The walls are hung with Cricket and Rugby groups, Harrison Fishers, and Kicheners. The room is strewn with books, blazers, cricket boots, bats, and other impedimenta.
>
> —John Van Druten, *Young Woodley*, Act I; copyright, 1924, by George H. Doran Company. Quoted by permission.

II. Handling the Material

A. Choosing a Subject.

As a writer of successful exposition must have a complete understanding of his subject if he is to make it intelligible to others, it is essential that you choose a subject that you under-

stand thoroughly or that is of such a nature that you can come to a thorough understanding of it through reading and study. As a rule, even though you may have some knowledge of a subject to begin with, it is a good plan to inform yourself more completely about it by extensive reading of what others have had to say on the same subject. For the more you saturate yourself with a subject, through verbal discussions of it with others and through wide reading, the more you will make the subject matter your own and the less likelihood there will be of your paper being merely a bald retelling of what some one else has written. The ideal thing, theoretically, would be for you to become a virtual authority in the field in which you are going to write—that is, for you to come to know more about the subject than anyone else in the world. Therefore, the first thing to do is to choose a subject that you think you can become thoroughly informed upon.

But in order to do this it will be necessary for you to determine two matters at the very beginning. First, you must know the approximate length of the exposition you are planning to write. Usually this is made pretty definite through some specific assignment, whether of instructor or of editor. Second, you must know the kind of reader for whom you are writing—his limitations, his interests, even his prejudices. The importance of this second requisite, too often disregarded by the beginner with disastrous results in the way of inconsequential and uninteresting writing, cannot be over-estimated.

B. Collecting Material.

Assuming you have settled these two matters, you are now ready to begin to collect your material. The facts that are necessary for your exposition, besides those that you happen to possess already, may be gained from books, periodicals, and reference works. Consult the card catalogue in your library for the titles and authors of books that have a bearing on your subject. You will find in the card index at least three cards for every book—one alphabetized by the author's name, one by the title, and one by the general subject. Under your

general subject you ought to find a card for every book on your subject that is contained in the library. But don't be satisfied with this. Consult the librarian for any special lists and bibliographies that may be available.

For articles that might be found in some of the leading magazines, consult such standard works as *Poole's Index to Periodical Literature* (covering a period from 1882 to 1906); the *Reader's Guide to Periodical Literature* (from 1900 to date); and the *Annual Magazine Subject Index,* which lists special topics.

Among the more valuable general reference works are *The Encyclopaedia Britannica, The New International Encyclopaedia, The Encyclopaedia Americana;* such dictionaries as *The New Oxford Dictionary* (Murray's), *Webster's New International,* and *The Century Dictionary.* Then there are in most libraries such special reference works as *Harper's Dictionary of Classical Antiquities, Hasting's Dictionary of the Bible, Lippincott's Pronouncing Biographical Dictionary, Who's Who* (English), *Who's Who in America, World's Almanac,* and *The New International Year Book.*

C. Taking Notes.

Every person has to work out a system for taking notes that he finds through experience is best for him. But a good one for you to begin with is a system of 3 x 5 cards—or, 4 x 6, if you prefer. Use these cards for all the notes that you take on your reading. Indicate on a card the name of the author, the title of the book or article, and the number of the page to which the note you are making refers. Then record legibly the matter you feel will aid you when you come to the writing of your article. Usually this will be some point your reading has suggested as a good one for development in your exposition. If there are statements that you think might have a place in your paper, don't trust to a paraphrase of them but get them down on your cards verbatim, being very careful to use quotation marks. Then when you come to write your paper and find you need to use the statement, you can take it from your card without having to refer to the book or article from which it originally

came. But use great care in the matter of making quotations. It is better by far to quote verbatim, using quotation marks, than to run the risk of using material of another illegitimately. Quote freely from what are known as primary sources—Government documents, records of participants or witnesses—using quotation marks, of course; and note the proper reference so that this reference may be included as a footnote in the completed paper. Quote from secondary sources—encyclopaedias, textbooks, reference works—if necessary; but remember that such quotations should be used only when there is a definite gain. Either the author has put the matter in such a neat form that you cannot hope to equal it, or the statement is too technical or too difficult to condense or paraphrase, or the material is such that you cannot hope to mold it over into your own thinking and expression. In making a quotation, then, be careful that your quotation is accurate and that you have used quotation marks. If you wish to omit anything from the original, indicate such omissions with marks of ellipses—three periods in addition to any needed punctuation marks. (See p. 310.)

EXAMPLE

Wilde, Percival
The Craftsmanship of the One-Act Play
Boston: Little, Brown and Company, 1923

"The canvas of the one-act play is small. . . . But one or two characters can be depicted in their full stature . . . the full-length play may counterfeit life by direct imitation. . . ; the one-act play is apt to rely more largely upon the delicate art of suggestion."

p. 37.

D. Making a Bibliography.

A bibliography is a listing—alphabetized by authors, as a rule—of printed matter about a given topic. A bibliography is, of course, of very genuine value to the reader; for it tells him what authorities the writer has used in preparing his paper and what books or articles he, the reader, may himself read with profit if he cares to pursue the subject further. But to the writer the bibliography is of peculiar importance; for it aids him to keep track of the material that he may find it worth while to consult as he prepares his article. Therefore, you should make a preliminary bibliography of everything that you expect to consult in gathering material for your article, putting one title only on a card. Follow the style described on pages 330ff.—last name first, then given name or initials, on the first line; the title of the book or article on the second line; place of publication, name of publisher, and copyright date on the third line. (It will save you time if you will note at the bottom of the card the library call number that you will find on the card in the catalogue from which you secured the title.)

When you have completed the reading for your paper, throw aside the cards of those works that have given you no assistance. Then enter the others on sheets of your manuscript paper as your bibliography in accordance with the advice given in pages 330ff.

E. Footnote References.

When material has been borrowed from another, either in the form of a direct quotation or a summary, proper indication of the source should be made in a footnote in the finished manuscript. It is better by far to be liberal in making such acknowledgments of obligations to others for material than to run the risk of a charge of plagiarism. Therefore, a safe rule to follow is this: If you have not worked over material so that it has become your own in thinking and expression, cite accurately by means of a footnote the place from which the idea originally came.

See pages 330–333 for full information regarding the proper form for a footnote reference, the use of abbreviations in footnotes, etc.

III. Methods of Exposition

We may recognize for purposes of study certain particular methods in expository writing, although of course in any given piece of writing the methods are usually found in various combinations with each other.

A. Definition.

Definition (from the Latin *finire*, to set the limits, and *de-*, about) means simply to set the limits about an idea—to show how far an idea goes and the limits beyond which it does not go. Logical definition is a form of classification and may be said to be the simplest form of exposition. An understanding of logical definition will aid greatly in understanding definition as a general expository method.

A logical definition is made up of two parts—a genus, a general term, which includes the object to be defined in a class; and a difference, or differentia, which in the form of one or more limiting terms distinguishes the object from all other objects of the same class. In the definition, "A paragraph is a unit of discourse which develops a single idea," *a unit of discourse* is the genus and *which develops a single idea* is the difference.

It is very apparent that if you can put an object to be defined into a class and then distinguish it from all other objects of that class, you have established its limits. You have explained it. But you must be on your guard against some difficulties in framing a definition. For one thing you must not make the mistake of making the genus too small, so that it is not big enough to include the object to be defined, as in this definition—"A building is a house in which people live." Nor must you make it so large that it serves no real purpose as in this one—"A typewriter is something to write with." The narrower you

can make the class of things to which the object to be defined belongs, the simpler becomes the problem of the difference. But the genus must always be at least a trifle larger than the object to be defined; that is, the container must be larger than the thing contained.

Further, you must be on your guard against either the substitution of a vague "when," "where," or "why" for a genuine genus or the omission of the genus altogether. Don't write such definitions as, "A turnstile is for making people drop in their places one at a time," "A gridiron is where they play football," "A touchdown is when the ball is carried over the line."

But it is not enough to classify the object. To get a clear idea of it your reader must know how it is distinguished from the other objects of its class. It is evident, then, that a good difference in a definition will avoid naming accidental qualities or characteristics that are true only in certain circumstances. The difference must name qualities that distinguish the object being defined at all times from all other objects of the class in which it has been included by means of the genus. "A simile is a figure of speech in which a likeness between two things is pointed out" is faulty. First, all expressions of likeness are not necessarily figures of speech; and, second, all likenesses that are figures of speech are not necessarily similes.

Of course definition as a method of exposition may be as precise as the logical definition just discussed and consist in the placing of the idea to be explained into a class and then the distinguishing of it from all other ideas in the same class. But oftener it appears in one or more of the broader forms that were explained when we were discussing definition as a method of paragraph development. (See p. 34ff.) You found there you could develop an idea by definition through repetition—by saying the same thing over again in other words; through negation —telling what a thing is by telling what it is not; and through contrasting statements. Definition is, then, one of the commonest methods of explaining. Notice in the following example

how the author has developed by definition the idea of the "mask" by contrasting it with "make-up."

> We must distinguish clearly between make-up and the mask. Make-up has the nature of photography; the mask has the nature of painting. Step into the dressing-room of any actor making up for a modern piece, and you will see the photographer's methods in use, with the appearance of youth or age added to the personal portrait. But enter the dressing-room of a dancer of the ballet, for example, and you will see the mask in creation. It is a long, laborious business, lasting perhaps an hour by the clock. Every feature is transformed; the face, as a whole, is harmonized with the lines of costume and decoration. The close view of this artificial mask is somewhat ghastly; but the close view is not the spectator's. What he actually sees is an expressive painting of a face, a work of art that carries emotional significance to the topmost gallery.
>
> —Ashley Dukes, "The Painted Actor." *Theatre Arts Monthly*, October, 1925. Quoted by permission.

Example of Definition

> Talkability is not at all the same thing as eloquence. The eloquent man surprises, overwhelms, and sometimes paralyzes us by the display of this power. Great orators are seldom good talkers. Oratory is exercise, is masterful and jealous, and intolerant of all interruptions. Oratory in preparation is silent, self-centered, uncommunicative. The painful truth of this remark may be seen in the row of countenances along the president's table at a public banquet about nine o'clock in the evening. The bicycle-face seems unconstrained and merry by comparison with the after-dinner-speech-face. The flow of tabletalk is corked by the anxious conception of post-prandial oratory.
>
> —Henry van Dyke, "Talkability." From *Fisherman's Luck;* copyright, 1905, by Charles Scribner's Sons. Quoted by permission.

B. Analysis.

Frequently a reader may secure a better understanding of a subject if it is broken up into its parts. He may need to know the various steps of a process or the individual parts that go to make up an idea. Such a separation of a subject into its compo-

nent parts is called analysis. Inasmuch as analysis serves to give order to a subject and so helps to simplify it, analysis renders subject-matter much easier for a reader to grasp. If carried to completion, analysis is called scientific or formal analysis; but if—as is usually the case—it is carried merely far enough to serve the author's purpose, it is called literary or informal analysis.[1]

First, in analyzing a subject it is necessary to decide upon some basis of division. When a basis has been decided upon this basis must be maintained throughout. The divisions must be mutually exclusive; and they must add up and equal the original subject. For example, the chemist may divide matter into solids, liquids, and gases. He could not logically divide matter into solids, liquids, and compounds. Of course there may be a number of bases for the division of the same subject. One writer of a text on English composition might use as his basis the qualities of style and deal with matters of composition under the heads of Clearness, Force, and Beauty. Another might use as his basis for such a text the elements of composition; and then his divisions would be Words, Sentences, Paragraphs, the Whole Composition. Still another might divide his subject on the basis of the principles that guide the writer and have as his divisions Unity, Coherence, and Proportion (or Emphasis). And other writers might use other bases of division. In fact, if you will examine some texts in English, for example, you will find that the main difference between them is the way in which the authors have analyzed their subjects and the divisions into which the subject has fallen as a result of the basis of division each author has chosen.[2]

[1] Incidentally, it is through analysis that you are able to narrow a subject so that you can treat it adequately within the limits at your disposal.

[2] Examine the Table of Contents of this book and see if you can detect the purpose of the author from the basis of division he has used. Indeed, it will be a good exercise for you to treat this very textbook as an example of expository writing. See if the author has practiced the principles he has been urging upon you. Point out its shortcomings as well as its virtues—assuming that it has virtues.

EXAMPLE OF ANALYSIS

Before describing the fascinating picture of the school at work, let us briefly review its various phases. There might be said to be five departments in the Ford 'university.' Most important of these is the Henry Ford Trade School for boys from twelve to eighteen years of age, which is incorporated to operate without profit. It attempts to train boys so that they can earn their own living, and directs their energy toward work and not away from it. The school enrolls eighteen hundred, which may soon be increased to five thousand. It accepts those who have no chance to help themselves, those who are so handicapped by environment and other forces that without this opportunity they would not even have a chance to learn a trade, much less go to school. One hundred and eighty of the boys are orphans. Seven hundred and fifty are widows' sons. Four hundred are the children of Ford employees. Each boy receives at the start seven dollars and twenty cents a week, but his rate is being constantly increased according to his ability. Besides this, he receives two dollars a month for a savings account and a daily hot luncheon which, in the aggregate, costs the company one hundred thousand dollars annually. With the addition of the funds used for scholarships and thrift, the total expenditure is over a million. Including the various holidays, there are approximately five weeks of vacation with pay every year.

Many American colleges have to turn away students, but the applicants do not usually continue to seek admission indefinitely. The number of those on the permanent waiting list in the Henry Ford School totals over five thousand—striking testimony to its popularity.

Besides the Trade School there is the Ford Apprentice School for men from eighteen to thirty. At present this is training some twelve hundred workers to become toolmakers. The rate of pay is from six dollars to seven dollars and sixty cents a day, and the course takes three years.

Third, there is the Ford Service School, a two-year course of training for service in the foreign field. At the present time there are over three hundred and fifty enrolled from thirty different countries, including Chinese, Hindus, Mexicans, Turks, Persians, Frenchmen, Italians, Filipinos, Czechoslovakians, Porto Ricans, and Russians. The men are placed in a few manufacturing departments, but they spend most of their time in the assembly and repair divisions, and receive six dollars each working day.

Fourth, there are fifteen hundred and twenty-five special students who attend classes in metallurgy, metallography, electricity, mechanical drawing, and mathematics.

Fifth, Henry Ford has welcomed a research group of Yale men during the summer vacation. They are drawn from the scientific school, law school, divinity school, and college. The students are shifted from place to place, so that in the course of a summer they get some idea, although often an inadequate one, of the practical problems of industry. Over two hundred other college students are accepted, who spend equal periods at their college and in the Ford plant.

—Jerome Davis, "Henry Ford, Educator." *Atlantic Monthly*, June, 1927, pp. 804–5. Quoted by permission.

C. Other Expository Methods.

Besides Definition and Analysis there are, as was pointed out on pages 32–47 under methods of developing the expository paragraph, such common methods of making an idea clear as Example, Comparison and Analogy, Cause and Effect, Presenting Reasons, and Diagrams and Pictures. Just as these were among the ordinary means of developing a paragraph topic, so in a larger way they are the means at our disposal in developing the full-length exposition.

Exposition by Example

Nothing is stranger than the migrations of patriotic airs. Both "America" and "The Star-Spangled Banner" were written for English airs. "Dixie" was written by a Northerner. Foster, the famous author of negro songs, was born in Pennsylvania. The air of "John Brown's Body" and "The Battle Hymn of the Republic" was originally Southern. The English poet, William Morris, borrowed this tune for his "March of the Workers." At the close of the Civil War Lincoln asked a band to play "Dixie" and said, "As we have captured the Confederate army, we have also captured the Confederate tune, and both belong to us." In other words, as Brander Matthews puts it, "In the hour of battle a war-tune is subject to the right of capture, and, like the cannon taken from the enemy, it is turned against its maker."

—Jay B. Hubbell and John O. Beaty, *An Introduction to Poetry*, p. 52; copyright, 1922, by The Macmillan Company. Quoted by permission.

EXPOSITION BY COMPARISON AND ANALOGY

A brogue is not a fault. It is a beauty, an heirloom, a distinction. A local accent is like a landed inheritance; it marks a man's place in the world, tells where he comes from. Of course it is possible to have too much of it. A man does not need to carry the soil of his whole farm around with him on his boots. But, within limits, the accent of a native region is delightful. 'Tis the flavour of heather in the grouse, the taste of wild herbs and evergreen-buds in the venison. I like the maple-sugar tang of the Vermonter's sharp-edged speech; the round, full-waisted r's of Pennsylvania and Ohio, the soft indolent vowels of the South. One of the best talkers now living is a schoolmaster from Virginia, Colonel Gordon McCabe. I once crossed the ocean with him on a stream of stories that reached from Liverpool to New York. He did not talk in the least like a book. He talked like a Virginian.

—HENRY VAN DYKE, "Talkability." Quoted by permission.

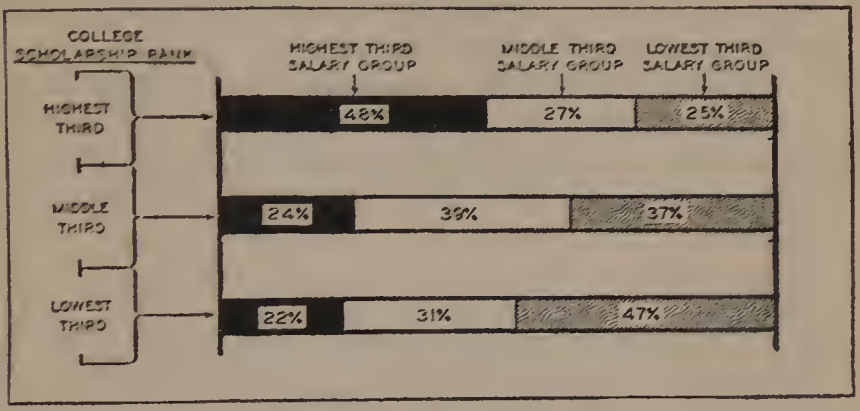
EXPOSITION BY CAUSE AND EFFECT

Literary manners have altered, however, not only as a result of the enlargement of the audience—though that was bound to have an important effect on literature—but as a result of changes in the manners and customs of everyday life. The increase of privacy, the improvement of sanitation, the growing custom of cleanliness both of habits and of the body, and the abolition of many gross usages, have resulted in making many things that once were comic *contretemps* of ordinary life seem now merely offensive irrelevancies. Probably improved sanitation has had more influence on literary manners than anyone yet suspects. You will notice that what its enemies call prudery is most general in countries in which sanitation has made the greatest progress. If Rabelais were to return as an Englishman or an American today, he would probably find himself blushing like a Victorian girl at having made some of his own jokes. This is not to belittle the jokes of Rabelais, but merely to recognize that the manners and conventions that were the natural soil of many of those jokes no longer exist today.

—ROBERT LYND, "The Bounds of Decency." *Atlantic Monthly*, June, 1927. Quoted by permission.

EXAMPLE OF DIAGRAM

As is indicated on the accompanying chart, of the 3,806 men studied, 489 had graduated in the first tenth of their respective classes. By about the fifth year of their employment this group



began to earn more than the other college men. They continued to increase their advantage little by little until they were twenty-five years out of college. Then they began to go ahead still more rapidly. The line in the chart represents, of course, the median man in the group. Many individuals did better and many poorer than this man, but the group as a whole averaged substantially higher earnings than the rest of the 3,800.

—WALTER S. GIFFORD, "Does Business Want Scholars?" *Harper's Magazine*, May, 1928, p. 672. Quoted by permission.

IV. TECHNIQUE IN EXPOSITION

When you come to the long exposition, sometimes known as formal exposition, you will find confronting you some problems that were not so urgent in the simple expository pragraph or even in the short informal exposition. For one thing the long exposition requires much more preliminary planning. In fact, the more time you will give to the preliminary stages of an exposition, the more worth while the finished exposition is likely to be.

First, it is well to recognize that a formal exposition may have three more or less distinct parts, which had better be

considered separately. For whatever may be the actual situation in the finished exposition, in its preliminary planning—since each of these parts serves a definite purpose peculiar to itself—Introduction, Body, and Conclusion demand to be considered as if they were distinct from each other. Not that all expositions—even formal expositions—have all three of these parts; but an exposition *may* have, and frequently does have, all three. Keep in mind, then, as these parts are now discussed that you are concerned at this stage with the *planning* of an exposition, not as yet so much with the actual writing itself.

A. Body.

As you plan your exposition regard the Body as the exposition itself, for it is the Body that really develops your idea. Consequently, it is the Body that is your first concern. You will find later that the Introduction and the Conclusion serve very useful purposes as far as the reader is concerned but that they are of no importance to you, the writer, until after you have solved the problems of the Body. The Body is the part in which you really develop your idea; or, to put it another way, that part of an exposition devoted to the development of the author's idea is the Body of the exposition.

1. *Statement of Purpose.* After you, the writer, have informed yourself on the subject you purpose to write on, you are confronted by two dangers. For one thing you will find it very easy to wander away from the original confines of your subject. If you are not on your guard your subject will be so broad that you will not be able to treat it adequately within the limits at your disposal. To meet this danger it will be well for you to frame your purpose in the form of a declarative sentence. Such a sentence will serve as something definite to check against as questions arise as to whether this or that bit of material rightly belongs in your exposition. It will help protect you against one of the greatest weaknesses in the expository writing of the beginner—namely, an irritating wandering from the sub-

ject or an inclusion of material that has no business in the exposition. This declarative sentence should take into account (1) the scope or limits within which you expect to confine your exposition, (2) the audience for whom you are writing, and (3) the point of view from which you are writing.

The scope, or the amount of space that you have at your disposal for your exposition, has a large bearing on what will be included in and what excluded from the body of the exposition. It is one thing if you are planning to write a single paragraph on a given subject. It is another if you have twenty pages at your disposal. And it is still another thing if you have a whole book of three or four hundred pages. If your scope is a single paragraph, there will be certain material that you will have to reject—material that you might very well include if you had ten pages in which to develop your idea. In other words, the scope, the amount of ground you intend to cover, must be continually before you as you plan the body of your exposition. To write an article on the general notion of "the possibilities of aviation" probably would result in a paper that, because it tried to cover so much ground, would be thin and underdeveloped. That is, you would think of so many things to say on such a broad topic that you would not have much time to develop any of them adequately. However, if you would definitely limit the scope by deciding, we will say, to write on "three problems connected with the future of aviation in relation to the transportation of freight" you might find you had a subject small enough to give it satisfactory treatment within your manuscript limits. Of course, further consideration might show you that even this subject is too large if you are to do justice to it. In such a case you will need to narrow it still further. In view of the fact that your greatest weakness in writing of exposition is likely to come from your trying to cover too broad a subject, you will do well to keep narrowing your subject by successive limitations until you are sure that it is small enough for your immediate needs. The framing of your purpose in a declarative sentence that defines accurately the scope

of your proposed exposition will aid you immensely in meeting and overcoming this difficulty of trying to write on a topic that is entirely too big.

The audience or reader for whom you are writing likewise has much to do with the planning of the Body. For one kind of reader you would wish to include one kind of material. For another kind of audience this same material might be unsuitable. To explain the future possibilities of aviation in the transporting of freight to such readers as your classmates will call for one kind of material; but to explain this topic to a group of railway executives who are viewing the future of aviation apprehensively will likely call for an entirely different kind. To explain some of the fundamental principles of English composition to a youngster in the sixth grade is one thing; to explain this same matter to college freshmen is another thing altogether. Therefore, you must keep before you, as you plan the Body of your exposition, the audience, or reader, for whom you are intending to write.

Finally, it is wise for you to have in mind the definite point of view from which you are to develop your subject, so that when your reader comes to read your article he will never be in any doubt as to what this point of view of yours actually is. If you are writing as an expert, as one who theoretically knows more about the subject than anyone else in the world, you have assumed definite obligations towards your reader that you must not lose sight of at any point in your exposition. Whether your point of view is that of a casual observer or of the expert, of one prejudiced in favor of or against, it is immensely important in the planning of the Body of your exposition that you have this point of view clearly before you at every step. And the best way to do this is to incorporate a statement of your point of view in this declarative sentence. This sentence may then read something like this: "My purpose is to explain to a group of college students from the point of view of one who has worked in the executive office of an aviation company and who has read extensively on the subject three problems involved in the

use of the airplane for the transportation of freight." Remember that such a sentence—long and unwieldly as it is—which defines the scope, the audience, and the point of view is framed merely to guide you in planning the body of the exposition so that you will know at all times what legitimately belongs in your paper and what properly falls outside.

2. *Selection of Material.* With such a declarative sentence before you that defines the scope, the audience, and the point of view the problem of selecting your material is greatly simplified. Certain material that you will come across may be intensely interesting, and you may be tempted to use it; but when you check it against this sentence you will find that it does not fall within the purpose of your exposition. Either it falls outside the scope you have defined for yourself, or it is fitted to another kind of reader than the one for whom you intend to write, or it does not fit in with the point of view that you have chosen. In such a case do not hesitate to reject the material no matter how alluring in itself it may be. You may plan to write a simple exposition explaining to a ten-year-old child how lead pencils are made. You happen to come across a striking account of a labor dispute in a pencil factory that had a picturesque outcome. No matter how much this account may appeal to you, the author, you must reject it, for it does not accord with your purpose in the case of this particular exposition. Such a declarative sentence, then, is a sure guide as to what material you should retain and what you should reject.

3. *Making an Outline.* There is a second danger. Although you know very well that the knowledge you have acquired about your subject has probably come to you without much system or organization, you may forget that it is only through an orderly method of presentation that the reader can grasp subject matter readily and effectively. You probably gathered your material without much thought of the logical relationships between the various parts of it or the order in which you would eventually present these parts. You were so busy getting ideas about your chosen subject that the question of organization

of it had no place as yet in your thinking. Therefore, you must now set about to give some kind of orderly arrangement to what you are going to write. The way to accomplish this is to make an outline. Now an outline is nothing in reality but an arrangement of topics as to their major and minor importance—that is, an arrangement that makes evident to the eye the logical relation between the various parts in the development of a topic. It must be evident at once that an outline involves at the very beginning the problem of division of a subject that we discussed on page 91. As was explained there, you will probably discover a number of possible bases of division, but careful consideration will usually show that one is better adapted to your purpose than the others. Of course after you have decided upon a basis of division of your subject matter you must adhere to it consistently.

For example, I may decide to write upon the topic "Some Results of National Prohibition." My first problem, after framing my purpose in the form of a declarative sentence, is to choose some basis of division of the subject, so that I may make an outline of my collected material. I may take the obvious types of results and organize my material thus:

1. Economic Results
   a. To the Individual
   b. To the Nation
2. Social Results
   a. To the Individual
   b. To the Nation
3. Political Results
   a. To the Individual
   b. To the Nation

Or, it may serve my purpose better to take another basis of division and organize my outline as follows:

1. Results to the Individual
   a. Economic
   b. Social
   c. Political

2. Results to the Nation
   a. Economic
   b. Social
   c. Political.

And undoubtedly there are many other ways in which I might organize the same fundamental material: on the basis of political division—country, town, city, state, and Nation; on the basis of geographical division—East, Middle West, Far West. It should be noted, then, that topics are not in themselves either major or minor necessarily; they are major and minor only in reference to the basis of division that the writer has decided upon.

a. FORM FOR AN OUTLINE. An outline is analogous to the blueprint of a building: its sole purpose is to aid the writer in constructing his article. After it has served this purpose, it may as well be thrown away—at least as far as the reader is concerned; for the only outline that he will ever actually see will be the one implied in the organization of the article itself. Therefore, many details—especially those that relate to the mechanical side of an outline—are details that the writer may safely settle as he sees fit. (For the mechanical form of an outline, the matter of indentation for the topics, etc., see p. 342ff.)

Of course the extent to which you shall go in dividing and subdividing is a matter you will have to settle for yourself. But in order that you may have, at this stage of your work, some sort of standard, it is suggested that you outline minutely enough so that there will be some kind of an entry in your outline for every paragraph of the finished paper. It will not be profitable, ordinarily, to outline an expository topic more minutely. Further, the more experience you gain in writing the less detailed will your outlines need to be.

If you feel that there is danger of your including under one of your headings more than you intended, you will find it a good plan to cast your major topics into the form of declarative sentences. This will act as a safeguard against your wandering from your subject, which, as has been pointed out before, is usually the greatest weakness of the expository writing of the beginner.

Even in such a simple outline as that given above it is possible to make the major headings read as sentences:

1. Economics results have been marked.
2. Social results have on the whole been disappointing.
3. Political results promise to be tremendous.

b. NUMBER OF MAJOR TOPICS. It is well for you to keep the number of major topics small. It should be evident that the larger the number of major topics you have, the less likely you are to do justice to any of them; and the larger the number, the greater the difficulty the reader will experience in trying to keep them all in mind. Of course the nature of the subject has some bearing upon the question of the number of major topics that may be used successfully; the more complex and difficult a subject is, naturally the smaller should be the number; the simpler it is, the greater the number of major topics that you may use without getting yourself or your reader into difficulty. But in order that you may have something definite and concrete to go on, we may say that three major topics is an ideal number. An exposition with many major topics may be likened to a trestle, one with few major topics to a substantial bridge. A bridge with a few supports carried down to bed-rock is a better structure than a trestle with many supports, no one of which goes much below the surface of the ground.

c. MAJOR TOPICS EQUAL BODY. Finally, it is important for you to add up the major topics in your outline and see if they equal the original subject as expressed in your declarative sentence and leave nothing over. If you have made your declarative statement itself indicate the number of major topics or the specific nature of them, this last testing of your outline will be a very simple matter.

An outline of this chapter on exposition may look something like this.

> Purpose: My purpose is to explain to students of English Composition from the point of view of one who has some experience in writing exposition and in teaching its principles the main facts of expository writing.

Body

I. Nature of Exposition
   A. Purpose of Exposition
   B. Subject Matter of Exposition
   C. Relation of Exposition to Narration and Description

II. Handling the Material
   A. Choosing a Subject
   B. Collecting Material
   C. Taking Notes
   D. Making a Bibliography
   E. Footnote References

III. Methods of Exposition
   A. Definition
   B. Analysis
   C. Other Expository Methods

IV. Technique in Exposition
   A. Body
      1. Purpose
      2. Selection of Material
      3. Making an Outline
         a. Form for Outline
         b. Number of Major Topics Small
         c. Major Topics Added up Equal Purpose
   B. Introduction
      1. To explain Purpose
      2. To Arouse Interest
   C. Conclusion
      1. Summary
      2. To Make Point
      3. Forecast
      4. Interplay with Introduction

V. Some Types of Exposition
   A. Exposition of Abstract Idea or General Proposition
   B. Exposition of Process or Device
   C. Criticism
   D. Abstract
   E. Paraphrase
   F. Familiar Essay

VI. Assignments in Exposition

B. Introduction.

As has been pointed out, the body of an exposition is, as far as the writer is concerned, the exposition itself. Theoretically, then, after you have planned the body and have constructed an outline that will act as your guide, as the blue-print guides the builder of a house, you are ready to write the paper itself. But before doing so you must take into account more seriously than you have so far certain requirements of the reader. No matter how much you may like your article yourself, it is absolutely worthless, as far as society is concerned, if people will not read it. You must then win your reader to a hearing for your exposition. You must clear away anything that may hinder him from a prompt and clear comprehension of what is to follow. He often needs to know what the article is about, from what point of view it is written, what qualifications you possess for writing it, what interest or profit he may expect to find in it. The preliminary portion of an exposition that is used by a writer to answer any or all of these questions, when they have not been answered satisfactorily otherwise, is technically called the Introduction. Whether an introduction in a given case will be needed or not will depend upon a number of things —the complexity of the subject, the nature of the reader, the interest in your topic that he may be assumed to have, and what obstacles may have been cleared away otherwise. If used, an introduction may do one or both of two things: it may explain the purpose, and it may arouse the interest. It may explain the purpose by defining the scope more clearly than could be done in the title; by showing from what point of view the article is written; or by outlining the plan you intend to follow. This sort of "anticipatory summary" at the beginning of an exposition is a very common form for an introduction to take.

But it is not enough that the reader have a clear conception of what you are going to do. Some way or another you must catch his interest at the start. Sometimes you can do this by giving him an idea of the great significance of your subject to him. Again, you may relate some interesting incident connected

with your subject, or narrate an anecdote; or you may describe vividly some scene. Indeed, the methods of arousing the interest of the reader are almost as various as the topics themselves. But whatever the methods may be, theoretically all obstacles confronting the reader should be cleared away before he reaches the first word of the body. Sometimes, to be sure, they are taken care of by the title, by the significance of the author's name, by the knowledge and interest of the reader that may be taken for granted. But frequently you will need to write an actual forepart to your exposition, technically called an introduction, with the object of accomplishing either or both of these two things—explaining your purpose; arousing your reader's interest. It is probably evident that an introduction may contain in expanded form much of the material of the declarative sentence that aided you in planning the body of your exposition.

C. Conclusion.

The conclusion, like the introduction, is a part of the exposition that serves the interests of the reader primarily. Its main function is to render the article effective. Whether a given article will even need a conclusion will depend upon the nature of the article, its complexity, the obviousness of the author's idea, or whether remembrance of the individual steps or points is important. If a formal conclusion seems to be necessary, in view of the nature of your subject and the kind of reader you are to have, it may take a number of forms. Probably the summary, in which the main points or steps of the body are repeated in brief form, is the commonest type of conclusion, for it is usually the simplest and most effective kind. Or you may reserve to the conclusion a statement of some special idea or theory of your own. This is particularly desirable in an inductively developed article, or where your reader may be antagonistic to your main point if presented too soon. As readers always like forecasts or prophecies, you may in your final paragraph glance at the future and venture a judgment of what may come to pass. Whatever form your conclusion takes, it is well to see

that there is a sympathetic interplay between introduction and conclusion. Such an interplay—often a pleasing echo in the conclusion of something that was said in the introduction—is a satisfying suggestion to the reader that he has reached the end.

To sum up then, we may apply to the planning of an exposition what the great English dramatist said were the three rules of drama—and which he might have said of writing in general—first, tell your audience what you are going to do, Introduction; second, tell them what you are doing, Body; finally, tell them what you have done, Conclusion.[1]

V. Some Types of Exposition

A. Exposition of an Abstract Idea or General Proposition.

One of the commonest kinds of exposition is the exposition of an abstract idea or general proposition—such as "Americanism: An Attempt at Definition," by Brander Matthews, "The Social Value of the College-Bred," by William James, "Business, the Civilizer," by Earnest Elmo Calkins, "Temperature and the Fate of Nations," by Ellsworth Huntington. If you will look through some of the current magazines, you will find a large number of articles that are expositions of this kind. Many textbooks—this book you are now reading, for example—are fundamentally expositions that belong to this class.

[1] The colored preacher had the same idea when he said to his congregation: "Bredern, first I'm a-goin' t' tell yuh whut I'm a-goin' t' tell yuh; next I'm a-goin' t' tell yuh; den I'm a-goin' t' tell yuh whut I tol' yuh.

Note.—The article on the facing page is reprinted from the *Atlantic Monthly* for April, 1928, by special permission of the author, of The Atlantic Monthly Press, and of Little, Brown and Company, publishers of Mr. Adams' two volumes, *Jeffersonian Principles* and *Hamiltonian Principles*.

JEFFERSON AND HAMILTON TO-DAY

THE DICHOTOMY IN AMERICAN THOUGHT

By James Truslow Adams

'We hold these truths to be self-evident,—that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are Life, Liberty, and the pursuit of Happiness.'—Jefferson

'The People, your People, Sir, is a great Beast.'—Hamilton

I. Rhetoric and sentimentalism have always appealed almost equally to the American people. 'Waving the flag' and 'sob stuff' are the two keys which unlock the hearts of our widest publics. It is not, therefore, perhaps wholly unfair to take the most rhetorical and emotional of the utterances of Jefferson and Hamilton with relation to their fundamental political philosophies to head this article. The complete divergence of the two men could be shown in many quotations more carefully worded, but would appear only the more clearly. That divergence was sharp-cut and complete. Their views as to the relation of the people at large to government were as far asunder as the poles. For quite other purposes than this article, I have recently had to examine with care practically every word which has been printed of the writings of both statesmen, and it has been borne in upon me that if, as Lincoln said, a nation cannot live half slave and half free, neither can it live half Hamilton and half Jefferson, especially when the two ingredients are mixed, as they now are in the blurred mentalities of the same individuals.

The two men themselves knew this well in their own lifetimes. Each fought valiantly for his own beliefs. Each felt that one or the other, and one philosophy or the other, must conquer. Neither believed that the two could lie down together, lion and lamb, in that curious and conglomerately furnished mental apartment, the American consciousness. That this has come to be the case merely shows for how little ideas really count in modern American political life, a life which is almost wholly emotional rather than intellectual. Ideas are supposed

to be explosive. In America, apparently, they are as harmless as 'duds.' Even the Civil War, our greatest 'moral' struggle, was largely a matter of emotion; and as for the last war, anyone who, like myself, was in a position to watch the manufacture of propaganda can say whether it was directed to the heart or to the head of the multitude.

There are certain ways in which conflicting ideas may be held in the one community without hypocrisy. In every age, for example, there has been one set of beliefs for the learned, the cultivated, and the sophisticated, and another for the mob. The mob in the past was never educated, and even 'the people' to-day, in spite of a smattering of 'book knowledge,' are not educated in the same way that the cultivated and, in an uninvidious sense, the privileged classes are. Here and there one may find a case of a mechanic, a farmer, a saleslady, or what not who really uses his or her mind, but how rare the cases are I leave to anyone who is not afraid to come out and tell the truth as he has found it, speaking broadly. Merely reading a newspaper, even if not of the tabloid variety, or tucking away unrelated bits of information uncritically, is not thinking. Between the man who critically analyzes, compares, and thinks, and the one who merely reads, there is a great gulf fixed as to ideas.

Such a case has always been common in religion, from the medicine man or the Egyptian priest down to the Archbishop of Canterbury or a cardinal in Rome. The dogmas of the Christian religion, for example, as held by the two latter are quite different 'ideas' from the same as held by a person who has had no philosophical training and who could not if he would, and would not if he could, undertake the course of study necessary to get the point of view of the bishop or the cardinal. In this sense, ideas which are so different as to be almost, if not quite, contradictory may nevertheless live on side by side in the same society without hypocrisy. They may, indeed, be considered as expressions of the same idea merely attuned differently to be caught, as far as possible, by minds of different 'pitch.'

Again, we may have ideals which apparently conflict with the practice of society, but they *are* ideals and, however far practice may fall short of attainment, there is no real conflict, because in fact a certain amount of effort, however slight and

however sporadic, is made to attain them. The conflict is not between clashing ideas or ideals, but between thought and act.

Once more, contradictory ideas may exist in the same society without hypocrisy if they are held by different individuals or parties who openly avow them and who either honestly agree to differ in peace or who struggle to get one or the other set of ideas accepted by all.

But the odd thing about the Hamilton-Jefferson contradictory ideas is that they are not held by different social classes,—the one set of ideas as a sort of esoteric doctrine and the other publicly proclaimed,—nor are they any longer the platforms of two parties, as in the days when the two statesmen themselves fought honestly, courageously, and bitterly for them in the open. And I say this even though the portrait of Hamilton may adorn the walls of Republican clubs and that of Jefferson those of the Democratic ones. The present situation is anomalous.

Hamilton and Jefferson each had a fundamental premise. These were as utterly contradictory as two major premises could possibly be. From each of these each of the men deduced his system of government with impeccable logic. Yet what of these men and their philosophies in our politics to-day? There is scarcely a politician of any party who would dare not to preach Hamilton's main deductions, while not a single one could be elected to any office if he did not preach Jefferson's premise. The Republicans claim to be followers of Hamilton, yet they would not dare to preach Hamilton's most fundamental assumption, that on which his whole structure was based. The Democrats claim to be followers of Jefferson, yet they have departed far from some of his most important deductions. On the whole, I confess I think they show the greater intellectual integrity of the two parties, yet, so far, I have always voted Republican, which is a sample of the intellectual muddle our politics are in.

II. Before going further, let us examine very briefly what the ideas of the two men were.

Jefferson's fundamental idea, his major premise, was an utter trust in the morality, the integrity, the ability, and the political honesty of the common man of America, at least as America was then and as Jefferson hoped it would remain for centuries.

He made this point again and again, and from it deduced his whole system. Based on that belief, he wrought out the doctrine that the only safety for the State depended on the widest possible extension of the franchise. 'The influence over government must be shared among all the people. If every individual which composes their mass participates of the ultimate authority, the government will be safe.' 'It is rarely that the public-sentiment decides immorally or unwisely.' 'It has been thought that corruption is restrained by confining the right of suffrage to a few of the wealthier of the people; but it would be more effectually restrained by an extension of that right to such numbers as would bid defiance to the means of corruption.' He dreaded the power of wealth, the growth of manufactures, the development of banks, the creation of a strong central government, a judiciary which was not elected and readily amenable to the will of the majority. He wished for as little government as possible, with few hampering restrictions on the individual expression of the citizen. He was for free trade and universally diffused free education. He wished to preserve the state governments in all their vigor, which, at that time, meant practically independent and sovereign commonwealths. To the Federal government he would allot the most meagre of functions, merely those dealing with foreign nations and concerning such acts in common as it would be impractical for the states to perform individually. His ideal was 'a wise and frugal government, which shall restrain men from injuring one another, shall leave them otherwise free to regulate their own pursuits of industry and improvement, and shall not take from the mouth of labor the bread it has earned.' 'This,' he added, 'is the sum of good government.'

On the other hand, let us turn to Hamilton. The remark prefixed to this article, although made in a moment of vexation, expresses his attitude toward the common people, whom he never trusted. In his writings for the public, he had, of course, to be more discreet in his utterances, but his statements, and still more his acts, are clear enough. 'Take mankind as they are, and what are they governed by? Their passions. . . . One great error is that we suppose mankind more honest than they are.' 'It is a just observation that the people commonly *intend*

the *public good*. This often applies to their very errors. But their good sense would despise the adulator who should pretend that they always *reason right* about the *means* of promoting it. . . . When occasions present themselves, in which the interests of the people are at variance with their inclinations, it is the duty of the persons whom they have appointed to be the guardians of those interests, to withstand the temporary delusions.' 'The voice of the people has been said to be the voice of God; and, however generally this maxim has been quoted and believed, it is not true to fact. The people are turbulent and changing; they seldom judge right or determine right.' 'Can a democratic Assembly, who annually revolve in the mass of the people, be supposed steadily to pursue the public good?' 'The difference [between rich and poor] indeed consists not in the quantity, but kind of vices, which are incident to the various classes; and here the advantage of character belongs to the wealthy. Their vices are probably more favorable to the prosperity of the State than those of the indigent, and partake less of moral depravity.' 'It is an unquestionable truth, that the body of the people in every country desire sincerely its prosperity. But it is equally unquestionable that they do not possess the discernment and stability necessary for systematic government.'

As a corollary from this fundamental assumption, Hamilton devoted all his great abilities to the development of as strong a central government as possible. He would remove power as completely as might be from the hands of the common people and place it in those who had inherited or acquired wealth and position. For this purpose he deliberately set about to tie the wealthy classes to government by his Funding Act, by the creation of manufactures, by a protective tariff, by the establishment of banks, and in other ways. He felt that human nature had always been the same and would not change. Public education did not interest him. His one interest was the establishment of a strong government in strong hands, and he evidently felt that a smattering of book knowledge, such as our people even yet get in grade and high schools, would not alter their characters and make them safe depositaries for political power. In fact, and this is an important point to note in his system, the

development of the industrial state would tend to make the people at large even less capable than in his day by creating as it has done, a vast mass of mere wage earners, floating city dwellers, on the one hand, while it built up his wealthy class on the other. The great mass of the people, he reasoned, would always have to be governed in any case, and the more powerful and influential the wealthy could be made, the stronger would they be for governing. Out of these simple assumptions, the banks, the vast 'implied powers' of the central government, the funding of the national debt, the rise of a manufacturing industry, and the formation of a tariff designed not merely to protect infant industries but to create a dependence of wealth upon government favor, were developed as clearly and logically as a theorem in Euclid.

Thus, very briefly, and perhaps a trifle crudely, we have stated the real bases of Jeffersonianism and Hamiltonianism. Their whole systems of government sprang logically from their differing premises. Jefferson trusted the common man. Hamilton deeply distrusted him. That was a very clear-cut issue from 1790 to 1800, and both men, and the people themselves, recognized it as such. Stupendous consequences would follow from the success in practical politics at that time of either of those theories of human nature. For the first decade of our national life Hamilton beat Jefferson in practical politics, and in a very real sense created the United States as we know it to-day, a vast manufacturing nation with its Federal government eating up all the state governments like an Aaron's rod, with its trusts and its money power and its Chinese wall of a protective tariff, and all the rest. There is no doubt of the strength of the present government. There is no doubt of the support it derives from the wealthy classes. There is no doubt of the colossal success of the industrial experiment as a creator of wealth.

The Republican Party may well look back to Hamilton as its High Priest, but the odd thing is that Hamilton created all this heritage of strength and power and banks and tariffs for a very simple reason, and that reason the Republican Party would not dare to breathe aloud in any party convention, campaign, or speech. 'The People, your People, Sir, is a great Beast.' Imagine that as an exordium of a keynote speech to

nominate Calvin Coolidge. Hamilton deliberately set about to create special privileges for certain classes so that those classes would in turn support the government and control the people. What does the Republican Party do? It hangs on for dear life to all those special privileges, it preaches Hamilton's corollaries as the one pure political gospel, and then it steals Jefferson's major premise, and preaches the wisdom and the nobility and the political acumen of the common people! One feels like inquiring in the vernacular, with deep emotion, 'How did you get that way?' As when watching a prestidigitator, one's jaw drops with amazement as the rabbit pops from the one hat we could not possibly have expected it from.

On the other hand, how about the Democrats? They too preach Jefferson's major premise—the wisdom, the ability, and the political acumen of the common people. But what have they done with most of Jefferson's deductions? They certainly do not evince any strong desire to reduce the functions of government and bring it down to that 'wise and frugal' affair their leader visioned. They are more inclined to increase government bureaus and supervision and interference with the affairs of the citizen. As to the tariff, I have still to hear any very straight and manly declarations on that point from the Democratic candidates as yet in the running. They preach their founder's major premise and hurrah for the common people, but beyond that I cannot penetrate at all through the murky fog which hides all real political issues in the United States to-day. There is the vague sense of expectancy one has during the entr'acte at the theatre. There is nothing to see, but eventually the curtain will go up again. Meanwhile the scene shifters are supposedly busy. I have an idea that before long the scene shifters will not be our spineless politicians, but the Fates.

III. And now, lastly, let us consider one more curious thing about this preaching and living of Hamilton's conclusions illogically from Jefferson's premise.

Is that premise really valid to-day for either party? Would even Jefferson believe it to be? There is no telling what he would say if he came back, but it must be remembered that he did not believe in the common people always and under all circumstances. He drew a distinction many times between those

living in the simple agricultural America of his time and those in the crowded cities of Europe. In a long and interesting letter to John Adams, he wrote: 'Before the establishment of the United States, nothing was known to history but the man of the old world, crowded within limits either small or overcharged, and steeped in the vices which that situation generates. A government adapted to such men would be one thing; but a very different one, that for the man of these States. Here every one may have land to labor for himself, if he chooses; or, preferring the exercise of any other industry, may exact from it such compensation as not only to afford comfortable subsistence, but wherewith to provide for a cessation from labor in old age. . . . Such men may safely and advantageously reserve to themselves a wholesome control over their public affairs, and a degree of freedom, which, in the hands of the *canaille* of the cities of Europe, would be instantly perverted to the demolition and destruction of everything public and private.' Again he says that our governments will surely become corrupt when our conditions as to crowded cities shall have approximated those of the Europe of his day.

Without here attempting to pass any judgment on the success of Hamilton's work in its human rather than its financial and governmental aspects, we shall have to admit that it has brought about the very conditions which Jefferson feared and under which he feared that his common man would become corrupt and incapable of self-government. The tremendous demand for labor resulted in our importing by the millions those very canaille, in Jefferson's phrase,—people from the lowest classes of over-crowded Europe,—in whom he had no confidence whatever as capable of self-government. We have ourselves developed overcrowded conditions. There are three times as many people in the metropolitan area of New York to-day as there were in the entire United States in Jefferson's day. Over fifty per cent of our population now live in cities and are beginning, in the larger ones at least, to develop the vices of a city mentality. In fact the corruption is worse here than in Europe in many respects. London has a larger population than New York, yet it costs $180,000,000 a year to run that city and $525,000,000 to run New York. Even making all allow-

ances for difference in prices, there is no escaping a most unpleasant conclusion from those figures.

Yet Jefferson claimed that if he was right in his assumption that the common man was honest, able, and capable of self-government, the governments most honestly and frugally conducted would be those nearest to him, the local rather than the Federal. Jefferson's whole philosophy was agrarian. It was based on the one population in the world he thought worthy of it—a population of which ninety per cent were farmers, mostly owning their own homes. He hoped it would remain so for many hundreds of years. It did so only a few decades.

How long are we to go on preaching Jefferson and practising Hamilton? Jefferson's philosophy develops from his premise and hangs together. So does Hamilton's. But the two do not mix at all, as both men recognized in deadly earnest. We have been trying to mix them ever since, oratorically at least. We practise Hamilton from January 1 to July 3 every year. On July 4 we hurrah like mad for Jefferson. The next day we quietly take up Hamilton again for the rest of the year as we go about our business. I do not care which philosophy a man adopts, but to preach one and to practise the other is hypocrisy, and hypocrisy in the long run poisons the soul.

Personally I prefer Jefferson as a man to Hamilton. In his spirit I believe he was far more of an aristocrat than Hamilton ever was, with all his social pretensions. I prefer the America which Jefferson visualized and hoped for to that which Hamilton dreamed of and brought to pass on a scale he never could measure. On the other hand, I believe that the future will be, as the past has been, Hamilton's. His hopes and Jefferson's fears have come true. The small farmer, the shopkeeper, the artisan,—safe in their old age,—are being more and more crowded out as to any possibility of becoming more than wage earners. A Hamiltonian philosophy or government cares nothing for them as compared with the large manufacturer and larger trust.

If we want to know why they should not be helped or protected as well as corporations which can declare hundreds of per cent in stock dividends and then cash dividends on the stock dividends and so on ad infinitum, we must go back to

Hamilton and the beginning of his system. I do not see now that any other system is possible. Perhaps some day we may secure a lowering of the tariff to less swinish levels and certain other reforms, but as a whole the system must stand. Jefferson's dream of a new and better world at last opened to men, with a whole continent at their back over which as freeholders they could slowly expand for ages, has passed. We have swallowed our heritage almost at a gulp. We have become as a nation colossally rich. But if anyone thinks we have become more honest or more capable of self-government, let him study the records.

If we are to accept Hamilton's conclusions and system, why not be honest and accept, instead of Jefferson's, his own premise, the only real basis for his conclusions and, as he believed, the only real buttress for his system? That system was based upon the deep, honest, and publicly avowed belief that the people could not govern themselves. That they do so, except to the extent of sometimes impeding action at a crisis, is, I believe, far less true than they believe, unpalatable as that remark may be. Of course, 'public opinion' has to be considered, but anyone who knows how public opinion is manufactured can take that at its real value. Of course, again, there is a lot of bunkum talked, but that can also be taken at its real value. There are two passages in 'Uncle' Joe Cannon's *Autobiography* that, taken together, are very amusing. In one of the chapters he describes how Mark Hanna had the nomination for president of the United States absolutely in his own hand. The sole choice 'the people' had was to vote for or against Hanna's man. Yet Cannon ends his book by saying that America is ruled from the homes and the firesides! As for public opinion, it is far from always being salutary. I have good reason to believe that, had it not been for public opinion in the Middle West, Wilson would have entered the war long before he did; it would have ended far sooner; and the world would have been saved much of all that has happened since. Had it not been for public opinion, which really meant popular emotion, in about twenty countries after the Armistice, the men gathered at Paris to make the Peace Treaty would have been able to make a far more sensible one than they did.

One last point. Hamilton believed in giving special privileges

to certain classes so as to secure their adherence and support. That is understandable, and is good Republican doctrine today. But those who did not get those privileges were to be kept as far as possible from any control of government. That may sound a bit cold-blooded, but it also is logical and understandable. Jefferson believed in privileges for none and a voice in the government for all. Again, given his premise, that is a logical and understandable position. But where is the logic, and what will happen, when you give the power to all and still try to retain special privileges for some? For a while the patient may be kept quiet with strong doses of 'hokum,' but some day we may find that the opposing views of the two statesmen of 1800 cannot be fused as carelessly as we have tried to do.

Hamilton and Jefferson. Honest men both, and bitterest of foes in a fight which they knew was fundamental. How amazed they would be could they return and find us preaching the one, practising the other, and mixing their clear-cut positions together! Hamilton might be pleased to see the stupendous growth of all he had dreamed, but would ask why, when all had gone so perfectly according to his plans, had political power been transferred to the people at large? Jefferson would say, why preach his fundamental assumption and then do all and more than his bitterest foe could do to nullify it practically? Both might say, hypocrites, or addle-pates.

Our apologetic answer for the last century might be—democracy. The answer for the next century is hidden, but is deeply troubling the thoughtful or the wealthy of every nation except the prosperous class in America, which is too gorged with profits to think about anything.

B. Exposition of a Process or a Device.

Another very common type is the exposition of a process or device. This type, sometimes called technical or scientific exposition, is found in scientific textbooks, technical and trade journals, various kinds of books of directions for making things—such as cook books, for example—and the like. Such expositions as "How to Throw an Out-Curve," "How Maps are Made," "How to Make an Angel-Food Cake," and "The New Principle of the Remington-Noiseless Typewriter" belong to this class.

THE FLYING HANDKERCHIEF [1]

By Professor Paradise and Joseph Leeming

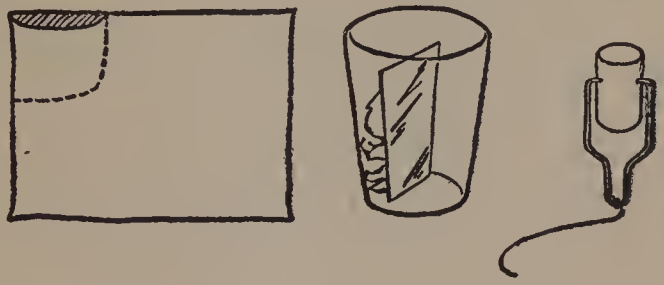
Here is a series of surprises that will leave the most hard to please audience gasping with astonishment if the young magician goes through with the performance in an adroit manner. They all center about a single red handkerchief which the performer first shows to the audience and allows them to examine, if they wish to do so. He then takes a piece of newspaper, which he shows front and back and proceeds to roll up into a cornucopia. This empty cornucopia is placed on a table or chair at one side of the stage and the magician then makes a second one out of another piece of newspaper. In this second cornucopia he places the red handkerchief, makes a few mystic passes with his magic wand, and upon opening out the cornucopia the handkerchief has completely disappeared. Stepping across the stage, the performer picks up the empty cornucopia, shows his right hand to be entirely empty, and then reaches it into the cornucopia and pulls out the handkerchief.

When the audience has had sufficient time to appreciate this lightning transference, the performer proceeds with the trick by stepping to his table and picking up an ordinary drinking glass which he sets in full view of the audience near the front edge of the table and then covers over with a large pocket handkerchief. Now he commences to wave his hands, with the red handkerchief held between them, slowly up and down. Gradually the handkerchief grows smaller and smaller until, at last—whish! it disappears into thin air. The magician steps to his table, removes the handkerchief which is covering the glass, and inside the glass is seen the red handkerchief, which has the uncanny knack of flying through the air at the magician's bidding.

To do this trick three red silk handkerchiefs are necessary, as the veteran magical experimenter will, perhaps, have already surmised. They must, of course, all be the same size and look exactly alike.

[1] Reprinted from *The New Book of Magic;* copyright, 1927, by Doubleday, Page & Company. Reprinted by permission of the publishers.

The apparatus used is simple in the extreme. First, let us make the two pieces of newspaper which serve as cornucopias. From an old newspaper cut four pieces, each measuring about ten by fourteen inches. Take two of these pieces and glue them together, all except one of the corners, where you should



leave a little open space to form a pocket, as shown in the accompanying diagram. This pocket cannot be seen by the members of the audience, and the paper will appear to them like a single, unprepared piece of newsprint. The second cornucopia is prepared in exactly the same manner.

Before commencing the trick, secrete one of the red handkerchiefs in the pocket of one of the pieces of newspaper. When you begin the performance, you pick up this paper and make it into the first cornucopia, which you lay on a table at one side of the stage while you are engaged in making the other cornucopia and causing the handkerchief which you have shown to the audience to disappear by simply putting it into the hidden pocket. When you have uttered a few magic words and told the audience about the remarkable attributes of the handkerchief which give it the power to fly through the air invisibly, you open the cornucopia, turn it front and back, and show that the handkerchief has vanished beyond the shadow of a doubt.

Now, for the second part of the trick. The glass which you use at this stage of the game is what is known as a "mirror glass," that is, it is fitted with a piece of mirror, as shown in the diagram. Any object placed behind this mirror will, of course, be invisible to the audience and, in the present instance, you place the third red handkerchief behind the mirror

before commencing the performance. The glass can then be left standing upon the table in full view of the audience, to whom it will appear as though perfectly empty.

When you have produced the wandering handkerchief from the first cornucopia, which has been at the side of the stage all this while, the next step is to cause it to disappear again, and for this you will need what is technically known as a "pull." A very efficient "pull" can be made out of a piece of cardboard mailing tube about three quarters of an inch in diameter and an inch long. Into this little tube fit a hairpin as shown in the diagram, and to this hairpin attach a long piece of string. The free end of this string is fastened around your left wrist and leads from there across your back to the "pull" itself which is hanging loosely in your right coat sleeve. The string should be of such a length that the "pull" hangs about three inches above your right wrist, where you can easily get hold of it when it is needed.

When you are ready to vanish the handkerchief, bring your arms up close to your body and, in this position, it is easy to get the "pull" into your right hand without being observed. With your right side toward the audience, start to push the handkerchief slowly into the "pull," and when it is well inside cry: "Vanish!" and spread your arms out wide, when the "pull" will shoot up your sleeve in less than no time, taking the handkerchief with it.

Now step over to your table upon which is standing the mirror glass covered with a handkerchief. Pick the glass and handkerchief up in your right hand at the same time twisting it so the handkerchief inside the glass will be toward the audience, and then, with a flourish, remove the covering handkerchief with your left hand, leaving the mysterious red handkerchief revealed. Take it from the glass and toss it down to the audience to examine for the hidden mechanism that gives it the power of invisible flight, a mechanism, it is safe to say, that they will not be likely to discover.

C. Criticism.

Criticism is a form of expository writing the main object of which is to ascertain the qualities and merits of something—whether of a piece of work or of an idea. We find criticism in the

field of art, literature, science, politics, religion—in fact, in any field of human endeavor. We may have a criticism of a kind of automobile, of a particular breed of dogs, of a certain baseball pitcher, of the theory of relativity, of Puritanism, of Booth Tarkington's *Claire Ambler*, of George Simpson's form in the hundred-yard dash. Although criticism is one of the commonest types of exposition, it is by no means easy to write. For one thing, it involves the recognition of three lines of inquiry—the aim of the achievement (or individual), the degree of success attained, and the value of the achievement. For another, it requires of the writer honesty, gift of observation, ability to analyze and evaluate, and skill in expressing the conclusions arrived at. But in spite of the fact that not many have all these qualities to a perfect degree, the writing of criticism of one kind or another makes up a very large share of the expository writing of every one of us, whether it be criticism of the Republican Party, of the Volstead Act, of a particular kind of vacuum cleaner, or criticism in the fields of the arts—music, drama, painting, sculpture, literature. The literary criticism in the form of the book review is an especially popular kind of expository writing.

THE WORM TURNS [1]

The Other Side. By Struthers Burt. New York: Charles Scribner's Sons, 1928.

Reviewed by

GARRETA BUSEY

Some time ago I received from a generous and hospitable English woman a letter in which she spoke of the pleasure Mr. Struthers Burt's novels had given her and expressed her resentment at his statement that the manners of English people are bad. In her mind she had written several letters to Mr. Burt on the subject, but she had sent none of them, contenting

[1] From the New York *Herald Tribune Books* for July 8, 1928. Quoted by permission.

herself with writing to me instead. In "The Other Side" Mr. Burt himself seems to have answered the letter she refrained from writing.

The book is a collection of papers written at different times, which accounts for their being so repetitious, as Mr. Burt explains in the foreword. They represent an attitude of passionate liberalism, and yet, in spite of their reasonableness, their carefully, almost tiresomely qualified statements, many Americans will read them with a kind of unholy glee (which Mr. Burt would be the first to deprecate) because they make the reply that so many of us have wanted to make. Mr. Burt offers himself as a sort of vicarious worm. Here he turns freely for us all.

Some of the essays show us the other side of hokum-hunting and Babbitt-baiting, but most of them are on the subject of international relationships, and by that Mr. Burt means the relationships between the average citizens of the various countries. "Gallic Calm," for instance, is an interesting presentation of French traits and an attempt to free Franco-American relations of "the exaggerations of sentimental affection and the exaggerations of sentimental hate." Mr. Burt should be well qualified to write such papers, having lived in France, Germany, and England, and having attended an English university. His contentions are generally sound, although exceptions may be taken to some of his arguments. I do not believe, for instance, that we have had very few second-rate cabinet officers or presidents.

Mr. Burt does not object to just criticism of America. What he does object to he is careful to explain, is the ignorant criticism of which there has been so much. Every one feels competent to take a crack at us, whether he knows anything about us or not, and most Europeans know precious little about us. Those of us who have read many recent English novels will agree to that. The American characters they contain, with few exceptions, are monstrosities such as never lived on land or sea. If they are meant to be at all likable (as in the case of Jon Forsyte's wife in "Swan Song"), they have made great efforts to erase their Americanism. Much of this fault-finding, which is based on almost complete ignorance of American life and of the

variety of its phases, is taken by us with too good grace, according to Mr. Burt. We have grown up, and it is time we stopped letting Europeans treat us as if we were their wayward children. Fair and intelligent criticism is to be welcomed, but it is in good taste only when accompanied by the admission of some faults on the part of the critic, and many of the stones that are thrown our way ought to be resented. Watch Mr. Burt heave back one of the biggest:

> On his part, the average European is interested in only one American thing, and that is American money. The eagerness of the lower classes to come to America has only one motive; the visits of the business classes have only one purpose; the conclusions of the upper classes are formed before they enter. America means gold to Europe, and has meant that since the conquistadors of Cortes. Surely not a tactful way to approach any race; and if the European finds the American more and more inclined to speak only with his wealth, and that in a domineering fashion, he has only himself to blame, since he has taught that that is the way to make the European come to his call.

A recollection of the attitude toward Americans revealed by Mr. Ford Madox Ford in his recent novel "The Last Post" will confirm this.

"The Other Side" is not addressed to Europeans but to Americans, in the interests of international good will. Whether it will promote a friendly feeling toward Europeans on our part is a question. But it is certain that there is a group of our countrymen who would do well to read it. Have you ever sailed into New York harbor feeling thrill enough to satisfy you that, according to Sir Walter Scott's test, your soul was not quite dead, and hoping that the kindly disposed English couple beside you at the rail would not be disappointed in their expectations of America? If you have, and if some of your disgruntled expatriates have seized that moment to explain how hopeless and impossible a country it is, then you will know what Mr. Burt means.

D. Abstract.

A very useful form of exposition is the abstract, which reproduces the original in briefer and more condensed form. As

the abstract is highly impersonal, it should not contain any opinions or ideas of the writer of the abstract. It should, on the contrary, retain the spirit, the point of view, and the purpose of the original. In fact, the language of the original, may be quoted verbatim.

The Original

Attention is directed for a few moments to the rise, the decline, and the fall of various professions. Consider the doctor and the surgeon, the apothecary and the parson, the actor and the dentist. These professional men have occupied a wide range of social dignity during the last four hundred years. The attorney has had very much the same experience. From being regarded as a presumptuous yet necessary servitor with special knowledge, ignored by the quality and kicked by the military, he has reached the position formerly held by both quality and military, with a fair share of the wealth they used to extract from the common people.

So with the writer. The penniless poet, the starveling dramatist, the furtive lampooner, the scurrilous caricaturist now sit on top of the world. And it is to be noted that these remarkable changes in the worldly fortunes of the

An Abstract

The writer, along with the doctor, surgeon, apothecary, parson, actor, dentist, and attorney, has occupied a wide range of social dignity during the last four hundred years; but at the present time they all sit on top of the world—thanks to quantity production by machinery.

professional and intellectual classes are due, not to their own transcendent virtues as compared with their predecessors, but to the age of machinery in which they live. At the risk of offending the *amour propre* of numerous best sellers, story writers who receive enormous prices for their work, writers of histories and amusing biographies who are bewildered to discover themselves beloved of Demos, it must be repeated that their success is founded on something they are all rich enough nowadays to despise—quantity production by machinery.

—William McFee, "Literature, Its Causes and Cure." *The Bookman*, March, 1927. Quoted by permission.

The *Readers' Digest* magazine is made up wholly of abstracts of articles that are appearing in the current magazines. Take an abstract from this magazine and compare it with the original article and notice what the person writing the abstract has left out and what he has retained from the original article.

E. Paraphrase.

The paraphrase should not be confused with the abstract, for the two are not the same thing at all. An abstract is a highly impersonal condensation of the original; a paraphrase is a retelling of the original, usually in simpler language, for the purpose of explanation. Sometimes a paraphrase is an actual amplification instead of a condensation of the original. Further, much of the personality of the writer of the paraphrase is frequently present in a paraphrase. Because of its aid in interpretation paraphrase is used extensively by preachers, teachers,

and lecturers. The following may be regarded as a paraphrase of the article quoted on pages 124–125.

> Mr. McFee has a feeling that professional men during the last four hundred years have had their ups and downs as far as social position is concerned. He mentions the surgeon, the actor, the apothecary, the lawyer, the doctor, the parson, the dentist (although he seems to have overlooked the candlestick-maker); but he applies his dictum particularly to the writer. However, a change has come about that has put the professional man on top of the world. But, goodness knows, it is not because of his intellect and ability that he finds himself there. Not at all. It may hurt his feelings to have the truth bluntly thrust at him. But here it is: he is there solely because of something he may affect to despise—quantity production by machinery.

F. Familiar Essay.

One of the most intensely interesting forms of exposition, because it is so highly personal and subjective, is what for want of a better name is called the "Familiar Essay." Mr. A. C. Benson, in "On Essays at Large," defines it thus: "The Familiar Essay is a tentative and personal treatment of a subject; it is a kind of improvisation on a delicate theme; a species of soliloquy, as if a man were to speak aloud the slender and whimsical thoughts that come into his mind when he is alone on a winter evening before a warm fire, and, closing his book, abandons himself to the luxury of a genial reverie. . . . The important thing is that the essay should possess what may be called atmosphere and personality."

Somebody has said that the most interesting subject in the world is "I"; the next most interesting is "You"; much below either of these is the interest in "The Others." Best of all we like to talk about ourselves; the next best thing is hearing somebody else talk about himself. In the typical familiar essay, therefore, the pleasing egotism of the writer is matched by a healthy curiosity on the part of the reader in the personal experiences, embarrassments, confessions, ludicrous blunders

of the writer, in his ideas about life and human nature and a thousand and one things that concern all of us one way or another at one time or another, and the more personal the recital is, the more we, the reader, like it, because in it we recognize ourselves and our own experiences; we come upon echoes of our own thoughts and feelings that unfortunately we have never been able to give expression to. And we are delighted with the pleasure of recognition and exclaim to ourselves, "How true!" The familiar essay is, then, above everything pleasingly egotistical. Its subject-matter, as has been suggested, will be the personal experiences of the writer, his reflections on life, customs, manners, art, etc. Frequently, satire—the holding up of something, or somebody, to genial ridicule—has a large place in a familiar essay. And more often than not a familiar essay has as its serious underlying idea a notion that involves criticism. The familiar essay may find fault with something, but the mood remains genial, for the writer is careful never to take himself too seriously.

Among the requisites of the writer of the familiar essay are first of all a sound underlying idea. To write without such is to court disaster. Too frequently the beginner thinks that the familiar essay is all fun. But if you will examine some examples of the familiar essay—such as "A Little Debit in your Tonneau," by Robert G. Benchley, "Furnace and I," by Ralph Bergengren, "Holding a Baby," by Heywood Broun, and "A Man in the House," by Winifred Kirkland,[1] you will quickly see that every good familiar essay has a definite underlying idea. Not that this idea has to be a serious one by any means. But some idea, whether serious or light, must underlie a familiar essay if it is not to be empty and vain. As has been pointed out, this underlying idea more frequently than not has implied in it a vein of satire. In fact, delicate satire, satire wisely handled, is one of the most valuable ingredients that an essay can have.

Other requisites for the writing of a good essay of this kind

[1] All collected in *Essays by Present-Day Writers*, edited by R. W. Pence (Macmillan).

are lightness of touch, a pleasing style, a keen sense of humor, the knack for accurate observation, and an interesting and provocative philosophy of life. The essay will not have merit because of the newness of the underlying idea; for, as has been suggested, this idea is most likely to be some commonplace of life. Its charm will not be in its theme but rather in the manner of presenting this theme. The telling word that just fits, a uniquely turned phrase that gives the reader a pleasurable thrill, a significant fitting of wording to the idea—these are all parts of a pleasing style. As the familiar essay deals so largely with the comedy of life, it is necessary that the writer be sensitive to the ridiculous and ludicrous. Finally, and possibly above everything else, life must have to the successful writer of the familiar essay a very genuine and challenging significance. This may explain why the familiar essay looks so easy to write but turns out to be one of the most difficult of all forms of composition. Certain it is that in view of the resourcefulness it requires of the writer, the familiar essay is one of the most profitable kinds of writing you can turn your hand to in trying to master the difficult art of composition. For it demands the utmost of you in the choice of words, in the framing of your sentences, in the adjusting of the manner of expression to the nature of the thought, in the unfolding of the implications of a sound underlying idea, in the sensing of the element of humor in commonplace experiences, and finally in the searching out of the hidden secrets of human nature and the strange mystery of life itself.

There is no limitation as to the method you may pursue, for every method is at your disposal. You may use the basic expository method of analysis, or you may use any combination of methods. If you will read such essays as "Endicott and I Conduct an Orchestra," by Frances Warner, "Furnace and I," by Ralph Bergengren, and "A Little Debit in your Tonneau," by Robert Benchley—as well as many others in any volume of familiar essays—you will find that a method that is very commonly used is that of narration. In fact, narration enters so

largely into the familiar essay at times that a selection at first glance may seem to be a story rather than an essay. However, you may settle the matter for yourself in a very simple way—namely, by asking yourself whether the story is an end in itself or is merely the means by which the author advances his underlying idea. If you are writing a familiar essay, therefore, you may feel free to use as much of the narrative method as you please so long as you make the narrative element subordinate to the expository idea that is supposed to be the basis of your essay.

One of the very useful places in everyday life for the familiar essay method is in friendly letters. More or less complete little familiar essays wedged into a letter make the most delightful reading imaginable. Here is an example of such a familiar essay touch in a letter written by one of the characters in Susan Ertz' *Madame Claire.*[1]

> I am sorry you are feeling less well. How is the phlebitis? No one ought to suffer from anything with such a pretty name. Did you ever stop to think that the names of diseases and the names of flowers are very similar? For instance, I might say, 'Do come and see my garden. It is at its best now, and the double pneumonias are really wonderful. I suppose the mild winter had something to do with that. I'm very proud of my trailing phlebitis, too, and the laryngitises and deep purple quinsies that I put in last year are a joy to behold. The bed of asthmas and malarias that you used to admire is finer than ever this summer, and the dear little dropsies are all in bloom down by the lake, and make such a pretty showing with the blue of the anthrox border behind them.'

[1] Copyright, 1927, by D. Appleton and Company. Quoted by permission.

"ASK THAT MAN" [1]

By Robert Benchley

This is written for those men who have wives who are constantly insisting on their asking questions of officials.

For years I was troubled with the following complaint: Just as soon as we started out on a trip of any kind, even if it were only to the corner of the street, Doris began forcing me to ask questions of people. If we weren't quite sure of the way: "Why don't you ask that man? He could tell you." If there was any doubt as to the best place to go to get chocolate ice-cream, she would say: "Why don't you ask that boy in uniform? He would be likely to know."

I can't quite define my aversion to asking questions of strangers. From snatches of family battles which I have heard drifting up from railway stations and street corners, I gather that there are a great many men who share my dislike for it, as well as an equal number of women who, like Doris, believe it to be the solution of most of this world's problems. The man's dread is probably that of making himself appear a pest or ridiculously uninformed. The woman's insistence is based probably on experience which has taught her that *any* one, no matter who, knows more about things in general than her husband.

Furthermore, I never know exactly how to begin a request for information. If I preface it with, "I beg your pardon!" the stranger is likely not to hear, especially if he happens to be facing in another direction, for my voice isn't very reliable in crises and sometimes makes no intelligible sound at all until I have been talking for fully a minute. Often I say, "I beg your pardon!" and he turns quickly and says, "What did you say?" Then I have to repeat, "I beg your pardon!" and he asks, quite naturally, "What for?" Then I am stuck. Here I am, begging a perfect stranger's pardon, and for no apparent reason under the sun. The wonder is that I am not knocked down oftener.

It was to avoid going through life under this pressure that I evolved the little scheme detailed herewith. It cost me several

[1] From *Pluck and Luck;* copyright, 1925, by Henry Holt and Company. Reprinted by special permission of the author.

thousand dollars, but Doris is through with asking questions of outsiders.

We had started on a little trip to Boston. I could have found out where the Boston train was in a few minutes had I been left to myself. But Doris never relies on the signs. Someone must be asked, too, just to make sure. Confronted once by a buckboard literally swathed in banners which screamed in red letters, "This bus goes to the State Fair Grounds," I had to go up to the driver (who had on his cap a flag reading "To the State Fair Grounds") and ask him if this bus surely went to the State Fair Grounds. He didn't even answer me.

So when Doris said: "Go and ask that man where the Boston train leaves from," I gritted my teeth and decided that the time had come. Simulating conversation with him, I really asked him nothing, and returned to Doris, saying, "Come on. He says it goes from Track 10."

Eight months later we returned home. The train that left on Track 10 was the Chicago Limited, which I had taken deliberately. In Chicago I again falsified what "the man" told me, and instead of getting on the train back to New York we went to Little Rock, Arkansas. Every time I had to ask where the best hotel was, I made up information which brought us out into the suburbs, cold and hungry. Many nights we spent wandering through the fields looking for some place that never existed, or else in the worst hotel in town acting on what I said was the advice of "that kind-looking man in uniform."

From Arkansas, we went into Mexico, and once, guided by what I told her had been the directions given me by the man at the news-stand in Vera Cruz, we made a sally into the swamps of Central America, in whatever that first republic is on the way south. After that, Doris began to lose faith in what strange men could tell us. One day, at a little station in Mavicos, I said: "Wait a minute, till I ask that man what is the best way to get back into America," and she said, sobbing: "Don't ask anybody. Just do what you think is best." Then I knew that the fight was over. In ten days I had her limp form back in New York and from that day to this she hasn't once suggested that I ask questions of a stranger.

The funny part of it is, I constantly find myself asking them. I guess the humiliation came in being told to ask.

VI. Assignments in Exposition

1. Frame working definitions for the following. Then look up the definition in a dictionary and compare it with yours.

Courtesy	Patent	Colloquialism
Honor	Copyright	Electrolysis
Humor	Mortgage	Fault (in Tennis)
Graft	Deed	Error (in Baseball)
Sabotage	Americanism	Slang
Patriotism	College Spirit	Squeeze Play (Baseball)
Sportsmanship	Vaudeville	Stymie
Superstition	Smelting	Drop Kick
Simile	Militarism	Idiom
Sentence	Diploma	Fad
Wit	Rotation of Crops	Eclipse
Ballad	Laziness	Lens
Play	Metabolism	Criticism
Work	Cad	Courage
Chemistry	Acumen	Radio
Bill of Lading	Valence	Exploitation
Passport	Bigotry	Discrimination
Homesickness	Tact	Plot
Highbrow	Naïveté	Scenario
Lowbrow	Neophyte	
Intelligentsia	Comma Fault	

2. Criticize the following definitions.

1. A triangle is a plane figure having straight sides.
2. A sound is a body of water with land on two sides.
3. An adverb is a part of speech which modifies a verb.
4. An automobile is a self-propelled machine you ride in.
5. A simile is an expression in which one thing is compared to another.
6. A pit is a hole in the ground.
7. A watch is a piece of mechanism which is used for keeping time.
8. A pencil is an instrument which is used for writing.
9. A novel is a record of the struggles of a human soul.
10. A violin is a stringed instrument for producing music.
11. Refraction is something that has to do with light.
12. Rhythm is the regular recurrence of stress in poetry.
13. A tree is a vegetable growth.

3. Take one of the terms given in No. 1 above and explain it in a paragraph. Start with a definition. Use any method or combination of methods.

4. Write a short theme distinguishing between two terms that are frequently confused or thought to be identical. Show first in what respects they are alike and next in what they are unlike. Don't forget the value of examples.

Wit and Humor
Comedy and Farce
Gossip and News
Fact and Truth
College-bred and Collegiate
Knowledge and Wisdom
Student and Scholar
Town and City
Salary and Wages
Safety and Touchback
Trade and Profession
Referee and Umpire
Sentiment and Sentimentality
College and University
Religion and Theology
Doctrine and Dogma
Learning and Knowledge
Illusion and Delusion
Pupil and Student
Discretion and Diplomacy
Anatomy and Physiology
Stocks and Bonds
Tactics and Strategy
Education and Training

5. Write a short exposition explaining a process or explaining how something works. Use diagrams or drawings whenever they will aid in making your subject clear.

How to pack a trunk
How to mend an inner tube
How to make an angel-food cake
How to generate hydrogen
How to make a gusset
Process of copper-plate engraving
Process of zinc etching
How to sail a boat against the wind
How a focal-plane shutter works
How a semaphore works
How a radio receiving set works
How an aneroid barometer works
How an airbrake works
How a blow pipe works
Principle of the steam turbine
How an eclipse takes place
How hydraulic brakes work
Principle of moving-picture projection machine
Principle of cantilever bridge

How to make up as an old man [or woman] in theatricals
How steel is made
How milk is pasteurized
The principle of the battery charger
How to mount a western saddle
How to clean a gun
How to park a car
How to set a table for a luncheon
How to choose books for one's personal library
Some fine points of automobile driving
How to change an automobile tire
How to teach a woman to drive a car
How to dive [front, side, back, or jack-knife]
How to swim the crawl stroke

6. Explain briefly the underlying idea of one of the following.

99-year Lease	Clearing House
Bank Draft	Letter of Credit
Primary Election	Initiative
Habeas Corpus	Referendum
Stock Company	Copyright
Partnership	Patent
Sinking Fund	Contract
Escrow	Travelers' Checks
Bonus	"Bulls" and "Bears"

7. Write a short exposition on any topic already suggested making use of example as a method of explaining.
8. Write a short exposition on any topic already suggested making use of comparison and analogy as a method of explaining.
9. In what index or indexes would it be possible to find articles in (a) *The Atlantic Monthly*, December, 1875; (b) *Harper's Magazine*, June, 1910; (c) *The American Magazine*, September, 1905; *The Bookman*, December, 1921; *The Nation*, April 11, 1928?
10. What would be the best source of biographical material concerning (a) William Gladstone; (b) Herbert Hoover; (c) Lord Disraeli; (d) Abraham Lincoln; (e) David Lloyd-George; (f) Andrew Mellon; (g) Grover Cleveland; (h)

Victor Hugo; (i) Ramsay MacDonald; (j) William Wordsworth?

11. Find out something about the history and the nature of some of the following reference works, being very sure to read the introduction in each case: *The New Oxford Dictionary; The Encyclopaedia Britannica; The Encyclopaedia Americana; Who's Who in America; The World Almanac; The Reader's Guide to Periodical Literature; The New International Year-Book.*

12. Take some of the subjects suggested above, go to the library and find out what material is available, and make a tentative bibliography of each subject from which you might work if you were to write an exposition on it. Make plain what works you consulted in making your bibliography.

13. Narrow some of the following by successive limitations until they could be treated within the limits of 1200–2000 words. Frame the purpose of each in the form of a declarative sentence that makes plain the scope, the audience for whom it is intended, and the point of view from which it might be written. Then make tentative outlines as far as major topics.

Good Roads
Freedom of Speech in America
Censorship
The Theatre of Today
Harvesting Wheat in the Far West
Political Strategy of Lincoln
Development of the Gasoline Engine
Difference between British and American Usage in Language
Advance of the Negro in the Twentieth Century
The Origin of the Ku Klux Klan
Value of Greek and Latin
Woodrow Wilson at the Peace Table
Forest Conservation
Our Present Immigration Laws
Present Conditions in Mexico
A New Discovery in Science

A Recent Political Development
Present Trend in Journalism
Modern Advertising
The Cliff-Dwellers
Mayan Civilization
Problem of Political Indifference
Programme of Preparedness for America
Break-down in Law Enforcement
Future of the 8-cylinder Engine
Moving Pictures
Motor Trucks
Growing Pineapples
The Single Tax
Electrification of Railways
Studying for Honors in America
Our National Park System
Problem of Japanese Immigration
Woman in Politics
Third Parties in the United States
Some Unsuccessful Candidates for President
Roosevelt as a Typical American
Benjamin Franklin as a Diplomat
Woodrow Wilson as an Idealist
The Short Stories of Ring Lardner
Some Results of the Treaty of Versailles
The Elizabethan Theatre
Writing as a Career
Present-Day Farming
Problems of Education
Results of the Boer War
The R. O. T. C.
The Use of Chemicals in the World War
The Products of Coal Tar
The Theory of Electricity
The Rubber Industry
The Platform of the League of Nations
The Value of Insulin
The Commercial Value of the Radio
The Widening Gulf between Europe and America

The Last Days of the Romanovs
The American Jury System
The Future of the Electric Trolley
Willa Cather as a Novelist
What about India?
The Future of Aërial Transportation
Alaska
Four-Wheel Brakes
Need of Control of the Air
Through Streets, an Aid to Traffic
Parks
Gambling in Insurance
The Importance of Ceremony in the Life of the Indian
Tramps
The Production of a Coffee Crop
The Mound-Builders.
English Coffee Houses
Development of the Pipe Organ
Newspaper "Columns"
The Vitaphone
Negro Poetry
Japanese Art
Present Status of the American Indian
Walt Whitman's Influence on American Poetry
Literary Hoaxes
Mussolini's Idea
Hypnotism
Modern Advertising
Tapestry Weaving
Cosmetics
Christmas Customs
American Industrial Schools
Vocational Education
Chinese Musical Instruments
The Folk Dances of Southern Europe
Famous Cases of Literary Plagiarism

14. Write a fully developed exposition of 1200–2000 words on some one of the subjects suggested above after you have

narrowed it down. Select a topic upon which you can read until you are thoroughly informed about it. Then decide the particular aspect of it you wish to write upon. Finally, in order to be sure to have a subject that is narrow enough to be treated adequately within the limits at your disposal, frame your purpose in the form of a declarative sentence which makes plain your scope, the audience for whom you are to write, and the point of view from which you are to write. Then make a fully developed outline; and from this outline proceed to write the exposition.

15. After you have made the first draft of your exposition, or after you are certain just what is to go into it, make a careful study of the problem of an introduction. Decide whether you need an introduction and if so whether you need one to make plain the purpose or one to arouse interest or possibly one to do both. Indicate as an outline of your introduction either or both of these points. Then write the introduction.
16. After you have made the first draft of your exposition and have solved the problem of an introduction, study your production carefully and see whether the last point you have made acts satisfactorily as a conclusion or whether you will need a more or less formal conclusion. If the latter is the case, outline what you expect to accomplish in your conclusion and write your conclusion.
17. Finally, read through the entire production from Introduction through Conclusion, make your corrections and adjustments, your revisions and changes, and rewrite the whole. Remember that the only way to learn to write is to learn to make your own corrections just as far as possible without leaning weakly upon your instructor, expecting him to make them for you.

It will be well for you now to try your hand at certain special types of expository writing. Your instructor should give you an idea of the desired length. Use any subjects suggested above.

18. Write an exposition of a process.

19. Write an exposition of an abstract idea or general proposition.

20. Select a certain make of machine—automobile, electric iron, vacuum cleaner, typewriter, radio, etc.—and write a criticism of it.

21. Write a brief criticism of one of the following.

Inter-Mural Athletics
Student Government
Alumni Control of Athletics
Studying for Honors
Expert Testimony in Trials
Intelligence Tests
Trade Unionism
Socialism
Protective Tariff
Capital Punishment
City Manager System
Business Men's Clubs (Rotary, etc.)
Yellow Journalism
Federal Control of Radio
Freshman Dormitory System
Jury System
Book Reviewing
Free Trade
Tact
Romance
Direct Primary
Honor System in College

22. Write a criticism of a short story, an article, or a poem.

23. Write a book review of 250 to 500 words of a recent volume—fiction, biography, poetry, essay, etc.

24. Write an abstract of a speech or an article in not more than 250 words.

25. Write a paraphrase of a well known story or poem (short).

26. Write a Familiar Essay on one of the following subjects.

Snap Courses
Reserved Books
Library Etiquette
A Barber Shop for Women
Catching up with Father
An Apology for Selfishness
On Getting up in the Morning
With the Bargain Hunter
Tribulations of Chapel
"I saw in the papers—"
The Moral Value of Reducing Exercises
On Being a Sophomore
The Life of the Party
When I Was a Boy—
Bores
Tolerable Intolerance
On Having one's Hair Cut
Rigors of a Beauty Parlor
On Being a Gentleman though a College Man

How to be Educated on Twenty-Four Hours a Day
A Defense of Tempers
Youthful Ambitions
Yesterday's Slang
"Fresh Paint"
Educating a College Professor
Mannerisms
The Value of a Flunk
Pipe and Slippers
First State Acting
Heat Waves
Playing in an Orchestra
Travel-Hunger
Moving
A Pleasant Old Country Road
August Haze
Dust Covered Books
Travelers and Travelers
Cleaning the Car
Hotel Garages
Derbies
Hair-Cuts
Alarm Clocks
Personality Plus
On Keeping a Secret
An Apology for Day-Dreaming
Confessions of a Phi Beta Kappa
Disadvantages of Being Right
Lure of the Road
Granddaughters and Grandmothers
What's Wrong with This Picture?
Billboards
The Movies
The Postman Brings a Package for Me
On Being Named Mary
Crazy Quilts
How to Give an Unsuccessful "Spread"
Cleaning Day in the Dorm
Criminal Tendencies of my Friends
Chins
The Uses of a Library
Ties
The Modern Hat-Box
Soap
Noses
Hairpins
On Ringing a Door-Bell
Pies-Pi
An Apology for Conceit
"They say——"
A College Freshman to his Dad
A College Senior to his Father
On Manipulating Door-Knockers
What will Folks Say!
An Apology for a Pun
Money-Magic
The Lure of Words
The Bad Results of Good Intentions
The Family Sees It Through
On Being Misunderstood
A Slave to the Card Index
Satisfaction of Being Dogmatic
Safety Valves
Distance Lends Enchantment
Tallow Candles
Bygone Days
Paying the Piper
The Lure of Seed Catalogues
Flying

Going Shopping with a Man (from a woman's point of view; *his* personal shopping, by the way)

On Spelling: a Hymn of Tribulations

The Life History of a Razor Blade

What Is an Antique?

PART THREE

IMAGINATIVE WRITING

CHAPTER FOUR

DESCRIPTION

I. Introduction

You will recall that DeQuincey's second class, of the two classes into which he divided all literature, was the literature of power, the kind of writing that appeals most strongly to the emotions and the imagination, the kind whose principal purpose is to entertain. Unfortunately, there are in English no suitable words with which to designate in a general way the two kinds of writing that produce the two kinds of literature that DeQuincey described. Consequently, we had to use the unsatisfactory term "Expository Writing" for the first. And for the second kind, the kind of writing that has as its main object entertainment through appeal to the imagination and the emotions, we shall, for want of a better expression, use the term "Imaginative Writing."

Our imaginations and emotions are stirred by impressions that we receive through any or all of the five senses—sight, hearing, smell, taste, and touch. And the impressions we receive through our senses are impressions that are concerned with objects and happenings. Merely for convenience we call the kind of writing that has to do primarily with objects Description, and the kind that has to do with happenings Narration, although as we shall see presently, the two are practically always found together so inextricably intertwined that they cannot be separated.

Because any person's imagination and emotions respond so much more readily than does his intellect, it follows that imaginative writing is the most interesting kind of writing to read. It is the kind we instinctively turn to when we wish most of all to be entertained. It is the kind that catches our interest most readily. Therefore, if you wish to learn how to win a

reader's attention even in the most matter-of-fact sort of composition—and without a reader's attention no writing is worth the paper it is written upon—you will find it well worth your while to spend much time mastering what imaginative writing has to teach you even though you may not expect ever to write a line of fiction. Such great speakers and writers as Abraham Lincoln, Theodore Roosevelt, and Woodrow Wilson—men who never wrote fiction at all—learned the fiction-writer's secret of catching people's imagination. Recall Lincoln's "house divided against itself cannot stand" or his "better not swap horses midstream," Roosevelt's "speak softly but carry a big stick," and Wilson's "making the world safe for democracy" and you will see that they made the same kind of appeal that the fiction-writer makes—namely, an appeal to the imagination and emotions through any of the five senses.

Because fiction is the typical form that imaginative writing in prose assumes, much use has been made in the following chapters on description and narration of illustrative material taken from modern writers of fiction. But do not make the mistake of thinking that the primary purpose of these two chapters is to teach you how to write stories. Rather an attempt has been made to develop some principles from imaginative writing that should be of value to you in any kind of composition that may confront you even though it be no more than a letter to a friend.

Of course, two lesser aims are present: one, to give you an opportunity to try your hand at fiction-writing in order to see what latent ability you may possess; another to give you, through first-hand contact with some of the problems of fiction-writing, a more wholesome respect for and a sounder comprehension of the fiction that you may read during the rest of your life even though you may decide never to attempt to write any fiction yourself.

A. Relation of Description to Narration.

It has been pointed out (p. 79) that in writing, as in life, we are concerned with two worlds—the inner world, a world

of thoughts and relations of thoughts; and the outer world, a world of objects and events. We saw that expository writing dealt with the former. It is description and its close ally narration that deal with the latter—with this outer world of objects and events. In literature, description is so closely welded to narration that it is hard to draw a line between them. In fact, they are nearly always found together. If it be profitable to distinguish them solely in the interest of our study of some of the problems of composition, we may say that when the primary purpose of a writing is to cause the reader to gain an impression of an object, or objects, through one or more of the five senses—sight, taste, smell, sound, touch—we have description; if the main object of a writing, however, is to cause him to reconstruct in his imagination a series of happenings, we may label the writing a narration. There is not much likelihood, though, of his so reconstructing in his imagination an impression of a happening except through an imaginative impression of the object, or objects, concerned in the happening. In other words it is practically impossible to have any literary narration without description. Likewise, because an imaginative impression of objects alone cannot hold the attention for any length of time, it follows that, as a rule, description—certainly description in a composition of any length—will be accompanied by some kind of narrative thread. In the following example it is evident that the author has described the process of making coffee by narrating in their proper chronological order the various steps in the process. In other words, he has written a description using the narrative method. For his main purpose has not been to tell a story but to make you have an imaginative impression of coffee-making.

It was now time to prepare the coffee, and M. de Reineville proceeded to the execution of this important duty with great care and deliberation. From a lower shelf of his cupboard he produced a massive spirit lamp, and placed it upon a slab of marble which lay in the middle of an ancient oak chest that stood in a recess. Having lighted the lamp, he carefully measured a certain amount of water

from a silvermounted filter, the top compartment of which was packed with ice, into a pipkin, and this he placed over the flame. When the water began to bubble he poured a portion of it into the coffee-pot, allowed it to remain there for a moment, and then poured it back into the pipkin. He now took the coffee-pot to pieces, separating it into three portions. The lower part proved in consequence of this disintegration to be a reservoir, or vessel for the reception of the perfect liquid; the second, a receptacle for the coffee; the third, or upper portion, a species of funnel through which the water was to make its way. All being in readiness, the Count unlocked a small cabinet and took from it a stout bag of fine silk. From this bag he withdrew, one by one, ninety-six coffee beans, counting their number in a voice which showed how important the operation was. Having put the bag, carefully tied up again, back in its place, he restored the cabinet to the cupboard and took from the latter a golden mill. Into the hopper of this he dropped the coffee beans, counting them carefully for the second time. Three turns of the handle transformed the beans into a rich golden mass whose odor put the scent of flowers to shame, and which was immediately transferred to the second compartment of the coffee-pot. With lightning-like rapidity the Count put back his golden mill in his cupboard, seized the bubbling pipkin, and poured its contents with exquisite precision into the place appointed for them. The topmost lid of the coffee-pot was screwed down; the silver cap of the long spout firmly fixed on its jeweled-mounted slab; the pipkin and spirit lamp removed from sight, and the Count took out his watch in order to time the percolation of the boiling water.

—J. S. Fletcher, *The Three Days' Terror*, p. 219; copyright, 1928, by Edward J. Clode. Quoted by permission.

The closeness of the relationship between description and narration may be seen in even a single sentence such as this, "The old darky shambled out the gate." The word *shambled* tells what took place, but at the same time it helps give an image of the old darky. While description and narration in actual composition are thus closely allied, it will be more convenient possibly if in our study of composition we will regard them for the time being as separate kinds of writing, each with its own individual problems.

B. Aim of Description.

We may define description briefly as the creation of an imaginative impression through one or more of the five senses. The writer's aim is to arouse in the mind of the reader an image, or series of images, corresponding as nearly as possible to the image or series of images in his own mind. Because the sense of sight is the one we use more than all the others put together, we sometimes fall into the error of thinking that all images must be sight images. By no means. In addition to images of sight we may have images of sound, of smell, of taste, and of touch.

IMAGE OF SIGHT

The endless processions of automobiles, with black tops shiny in an autumnal drizzle, filled the long avenues of Manhattan, creeping busily between quivering halts, were like armies of beetles on the march through gloomy ruts in wet stone. Not unlike detached smaller beetles upright and gesticulating to the greater were the traffic directors in gleaming black oilskin, while other imperious coleoptera stood at the awning entrances to apartment houses, and, as the electric lights came on in the late afternoon, outlined themselves in dark wet glitterings that became flashingly active when automobiles drew to the curb. At such times there seemed to be a deposit of larvae; the hard and darkly shining sides of the cars opened, emitting plastic beings to be taken in charge, apparently, by the attendant beetles at the awning ends, and, upon the fashionable avenues, the larvae were of a superior, tenderer kind;—delicate things, exquisitely swathed, they were handled sweetly and hygienically with deferential white gloves.

—BOOTH TARKINGTON, *Claire Ambler*, pp. 201–2; copyright, 1928, by Doubleday, Doran & Company. Quoted by permission.

To one accustomed to a light luncheon, the sight of so much food at this hour was rather disconcerting. Alayne, looking at these enormous dinner plates mounded with chicken, bread sauce, mashed potatoes, cauliflower, and green peas, thought of little salad lunches in New York with mild regret. They seemed very far away. Even the table silver was enormous. The great knife and fork felt like implements in her hands. The salt cellars and pepper pots seemed weighted by memories of all the bygone meals they had savored.

The long-necked vinegar bottle reared its head like a tawny giraffe in the massive jungle of the table.

—Mazo de la Roche, *Jalna*, pp. 153–4; copyright, 1927, by Little, Brown and Company. Quoted by permission.

Image of Sound

Boo-oo-oo-oom, Boo-woo-woo-oom-oom-ow-owm, yarr, yarr! The whirling cylinder boomed, roared, and snarled as it rose in speed. At last, when its tone became a rattling yell, David nodded to the pitchers and rasped his hands together. The sheaves began to fall from the stack; the band-cutter, knife in hand, slashed the bands in twain, and the feeder with easy majestic movement gathered them under his arm, rolled them out into an even belt of entering wheat, on which the cylinder tore with its smothered, ferocious snarl.

—Hamlin Garland, "A Branch Road." From *Main-Travelled Roads*, pp. 13–4; copyright, 1891. Quoted by permission.

From the spinney beside us came a few muted notes of music. Then a few more. Then, clear and triumphant, reaching to the stars in a pillar of honeyed sweetness, we heard the full, wildly-sweet song of the nightingale. Penetratingly sweet it was; music that tore your heartstrings and set your pulses throbbing in delirium.

—C. S. Forster, *Love Lies Dreaming;* copyright, 1927, by Bobbs-Merrill Company. Quoted by permission.

Image of Smell

Out of the ship came smells, for we passed close to the holds. Smells of fish, of tar; of resin from new pine masts sweating their sap; of mildewed sailcloth; of musty kaoliang; of bitter bricks of tea; of camphor wood from the far south; of sweet, pungent joss; of wine from a broken keg; of flour turned mouldy by brine; and over all the knifelike thrust of the smell of bean cake. . . .

—C. Lester Walker, "Innocents Aboard." *Atlantic Monthly*, June, 1927, p. 736. Quoted by permission.

Presently a hot sweet smell assailed his sensitive nostrils. It was rising from the window of the basement kitchen near him. He rolled over and sniffed again. Surely he smelled cheese cakes. Delicious, crusty, lovely cheese cakes.

—Mazo de la Roche, *Jalna*, p. 36. Quoted by permission.

The sense of smell alone remained alert, became perhaps more alert, aided by the time of the year which released the hidden world of odors. The viscous smell of the streets near the waterfront, like melon rinds trampled under foot, the hot dry leathery smell of the taxicab, the darkened soothing smell of Vizatelly's apartment, the smell of Mercedes' hair, delightful and alive, of her cheeks; smells, hot and exciting, of blistering asphalt and shimmering gray stone fronts, or cool and meditative when they came from under awnings or down side streets deserted by the sun . . . the charming holiday-like smell of the light dresses Mercedes and her friend, Miss Tourneur wore; the reassuring masculine smell of Vizatelly's homespun suit.

—Struthers Burt, *The Delectable Mountains*, pp. 121–2; copyright, 1927, by Charles Scribner's Sons. Quoted by permission.

Image of Taste

There were pots of marmalade and honey, basins of rice and oatmeal porridge, dishes of cold meat and scrambled eggs; a plentitude of butter, a Gruyère cheese dropping moisture under a glass bell. A bowl of fresh and dried fruits stood in the center of the table. A waitress in black and white asked Hans Castorp whether he would drink coffee, cocoa, or tea.

—Thomas Mann, *The Magic Mountain*, p. 57; copyright, 1927, by Alfred A. Knopf. Quoted by permission.

When one is as young as Ashurst, pity is not a violent emotion. And, back in the Halliday's sitting-room, eating a ravenous tea, he felt much like a man recovered from a fever. Everything seemed new and clear; the tea, the buttered toast and jam tasted absurdly good; tobacco had never smelt so nice. And walking up and down the empty room, he stopped here and there to touch or look.

—John Galsworthy, "The Apple-Tree." From *Caravan*, p. 306; copyright, 1925, by Charles Scribner's Sons. Quoted by permission.

Image of Touch

When we lay down to sleep at night we did so with whimperings, for the touch of the clothing clawed like a Nessus shirt.

—C. Lester Walker, "Innocents Aboard." *Atlantic Monthly*, June, 1927. Quoted by permission.

> They lay so thick beneath the awnings that the sailors literally had to walk upon them in order to perform their work. From the glassy surface of the Gulf the heat rose in waves—blasts from an open furnace door. The flaming ball of molten brass that was the sun beat down upon the crowded decks until they were as hot to the touch as a railway station stove at white heat.
>
> —E. Alexander Powell, *Where Strange Trails Go Down*, p. 248; copyright, 1922, by Charles Scribner's Sons. Quoted by permission.

Because we use the sense of sight oftener than all the other senses put together it is not strange that a writer will frequently describe an image of one of the other senses by a kind of figure of speech in terms of a sight image. John Burroughs, for example, in describing the song of the song-sparrow [1] likened the first part of the note to a "long parabola or arc." This sight image of what is actually a sound culminates in the final expression, "this silver loop of sound."

II. Technique in Description

A. Purpose.

It must not be forgotten that we decided to use the terms *exposition*, *description*, *narration* to designate *methods* of writing rather than as labels for compositions themselves and that we agreed to call the kind of writing that is concerned with images Description. Now this kind of writing may have back of it one of two pretty distinct purposes. It may aim to convey information, in which case we may call it Description for Accuracy or Scientific Description. The close relation between description and exposition may be seen in the fact that if we label such a composition on the basis of the *purpose* back of it, what we really have, as was pointed out on page 83, is an exposition. In fact, such a writing is sometimes called a descriptive exposition or an expository description. But as we started out to use our terms to designate *methods* of writing, we shall call this kind of writing dealing with images and having as its main object the conveying of information Description for Accuracy or Scientific Description.

[1] *Riverby*, p. 170.

20. Write a brief description of one of the following—
    a. Departure of the California Limited
    b. A barnyard after a rain
    c. At the cafeteria
    d. Trying to get a book at the library for collateral
    e. A country dance
    f. A grade school just dismissed
    g. How I used to feel—passing through a woods at night; taking a cold bath; on hearing my name called at a school in an oratorical contest or debate; getting up on a cold morning to build fires; wearing a new garment to school; when the curtain went up for the first act of a play I wrote.
21. Make a careful study of some good descriptive passages to discover the words of strong connotive value that have been used. Note whether they are nouns, verbs, adjectives, or adverbs.
22. Revise some of your own descriptive writing from the point of view of the words used. Replace general words with specific. Select expressions with connotive value. Study carefully the result.

CHAPTER FIVE

NARRATION

I. Introduction

A. What is Narration.

Narration is story-telling. It is a setting forth of events. Inasmuch as its principal characteristic is action, narration is in itself the most interesting sort of writing to read; for we are always stirred by happenings. We respond to the happenings themselves as we come upon them one by one; but frequently, in addition, we are made curious regarding an ultimate outcome. As a reader will respond more readily to narration and will sustain his interest in narration longer than he does in the case of any other kind of writing, it is not strange that there is very little writing that does not make some use of narration. For discourse that has a narrative ingredient in it has a much better chance of holding a reader's attention than it would have without.

B. Relation to Other Forms of Discourse.

It has just been pointed out that narration is at the very center of prose discourse; that there is very little writing that does not, in one form or another, involve something of narration. Even a paper that is primarily descriptive, like Thoreau's "Brute Neighbors" (in *Walden*) or William Beebe's "Jungle Night" (in *Jungle Peace*), frequently makes use of a narrative thread. Likewise, we saw above how often narration enters into expository writing either as the fundamental method used, as in Ralph Bergengren's "Furnace and I," or as an enlivening touch in the way of an anecdote, as in A. A. Milne's "Intellectual Snobbery." (See p. 81ff.) The use of anecdotes and stories more or less complete in themselves is, of course, very common

in public speaking, debating, and preaching. In truth, to repeat, narration occupies throughout prose writing and speaking a commanding position—probably the most commanding of all the so-called forms of discourse.

C. Forms of Narration.

All narratives may be classified as narratives of fact and narratives of fiction. Under narrative of fact we may place history, chronicle, biography, memoirs, diaries, much newspaper writing, various kinds of business reports, and the like. Under the second class come novels, romances, short stories, tales, and dramas.

II. Kinds of Fictive Narratives

A. Simple Narrative.

Our main interest in this chapter will be in the narration of fiction, of which we may distinguish two kinds—simple narration, narration without plot; and complex narration, narration with plot. At present it will suffice to say that a narrative without plot is one that proceeds from beginning to end without any hindrance or check to its one line of action, whereas a plotted narrative is one in which the main line of action is complicated by one or more lesser lines. In a simple narrative the reader's principal interest is rather in the individual happenings than in a final outcome, whereas interest in a final outcome is one of the distinguishing things of a fiction with plot, as we shall see later. Simple narrative, because it lacks, in the absence of plot, the very best means of holding a reader's interest for any great length of time, is usually of relatively short length, although in *Robinson Crusoe* and *Gulliver's Travels* we have two simple narratives that are very long. Anecdotes, narrative sketches, and parables are simple narratives. So, too, are many short stories—Irving's "Rip Van Winkle," Hawthorne's "Birthmark," Poe's "Fall of the House of Usher," De Maupassant's "Necklace," and O. Henry's "Furnished Room," to mention only a few well known examples.

B. Plotted Narrative.

As has been suggested, plot is merely an amalgamation of two or more distinct lines of action, each of which might have been developed as a complete simple narrative. A line of action, to repeat, is a sequence of events which involves a given set of characters. The sequence that explains how Silas Marner happened to leave Lantern Yard, how he settled at Raveloe and became a miser, how his gold was stolen, how little Eppie came into his life, and how under her influence his faith in man and God was gradually restored is a definite line of action. If George Eliot's novel were this line alone, we should, of course, call *Silas Marner* an unplotted novel. But there is in it another sequence of events, another line of action—a line that has to do with the clash between Godfrey and his brother Dunston which causes the latter to steal Marner's gold after killing Godfrey's horse, with the clashes between Godfrey and his father and Godfrey and Nancy which cause Godfrey to refrain from acknowledging Eppie as his child, with his confession fifteen years later to Nancy, with her urging him to bring Eppie to live with them, with Godfrey's unsuccessful mission to Eppie, and with his return to Nancy with the conviction that "you can't pay some debts like money debts by saving over the years and paying in one lump sum." This sequence of events that deals mainly with Godfrey and Nancy is likewise a single line of action. George Eliot might have made out of it a complete narrative. Had she done so her story would have been a simple narrative—that is, a narrative without plot. Instead she chose to amalgamate these two single lines, and the result was this thing we mean by plot.

Shakespeare makes use of four complete narratives in *The Merchant of Venice*, any one of which might have been written into a simple narrative. There is the Bond Story, that has to do mainly with Shylock and Antonio; the Casket Story, that has to do with Portia and Bassanio; the Elopement Story, that centers about Jessica and Lorenzo; and the Ring Story, concerned with Portia and Bassanio and Nerissa and Gratiano. By weaving

these four complete narratives together, Shakespeare made *The Merchant of Venice* a plotted narrative. One thread of Longfellow's *Courtship of Miles Standish* has to do with the clash between Miles Standish and John Alden over the idea of what constitutes true friendship; the other is the love story of John Alden and Priscilla. To take one final example from short stories, we may note that in Hugh McNair Kahler's "Buck-passer" [1] one thread of the plot is the sequence of events showing how Wilbur Heskett became a successful executive in spite of himself, and the other thread is the story of the ups and downs in the love affair between Wilbur and Cynthia. From such examples it is probably evident by this time that the amalgamation consists in the identifying of the main characters of one line with the other line, or lines, of the action.

Remember, that it has never been said that every story must have a plot at all, for many of our finest stories—especially short stories—are simple narratives. But if you find you can make a more effective story through the use of plot, then a method of procedure is to see if you have two lines of action that are complete enough in themselves to make simple narratives; next determine whether you can amalgamate them by making some of the characters of one common to the other.

III. Elements of a Narrative

There are four obvious elements of a narrative and one possibly not quite so obvious. First of all a fiction must be more or less definitely about something: it must have back of it an idea—Theme. Then something must happen—Action. Naturally, there must be some place where the action can take place—Setting. And finally—a matter too often overlooked—there must be a definite mood or spirit in which the whole fiction is conceived—Mood.

A. Theme.

A vast amount of fiction-writing of beginners is futile because their stories are about nothing in particular. There may be

[1] In his volume *Babel;* also in *Short Stories by Present-Day Authors* (Pence).

action, to be sure, but happenings alone are not enough. A story to make any headway must be about something. Therefore, in order that your fiction have a chance to be worth while, it must have significance. And this significance we call its underlying idea or theme. Now a theme is nothing more or less than a conviction about life that has come to you through observation and meditation—such as, for instance, "The man that digs a pit for another is pretty likely to fall into it himself," "Murder will out," "You have to pay for your mistakes sooner or later," "Real courage will reveal itself in an emergency." A theme may involve a moral or ethical idea, as "Honesty is the best policy"; or it may be a truth of life, as the author sees life, without any moral or ethical significance, as "A good executive is he who knows how to pass the buck." Again, a theme may be some conviction that the author believes in, or successfully pretends to believe in, but with which we cannot agree, such as "Effects in life are out of all proportion to their causes," the theme of De Maupassant's "The Necklace."

Now we all have convictions about life, and our convictions are, for the most part, pretty much the same. This means, then, that, inasmuch as life has taught us all practically the same lessons, these convictions as they appear in the form of themes for fiction are common property. It follows that the better the theme is—that is, the larger the number of people that have a conviction about life corresponding to it—the oftener it has probably been used as the basis of fiction. It should come to you as a great relief, therefore, to know that originality in fiction does not come through newness of theme. In fact, your best chance of success will be to use a theme that has proved itself sound and convincing by the test of time; for, as a rule, it is in such themes that most readers have the liveliest interest. The theme of George Eliot's *Silas Marner* may be stated in the language of the Bible, "A little child shall lead them." The idea of *The Merchant of Venice* may be phrased thus, "He that killeth with the sword shall perish by the sword." "Greater love hath no man than this that he lay down his life for a friend"

may stand as the theme of *The Tale of Two Cities*, and "He that controlleth his spirit is greater than he that taketh a city" as that of *The Courtship of Miles Standish*. In fact, you will find the Bible a perfect storehouse of themes inasmuch as it is our greatest storehouse of convictions about life.

A theme that sums up what is a pretty well established conviction of your readers will be the easiest kind for you to make convincing in a fiction. Therefore, in the early stages of your story-writing, at any rate, while you are busy trying to acquire an expert craftsmanship, you will do well to base your fictions upon some of the themes that have proved so sound that they have been used again and again.

B. Action.

While an idea to write about is the starting point, an idea alone is not enough. You must have a series of events with which to give dramatic expression to your idea; that is, you need a series of happenings so that your reader may see your theme in action. If you have just one uninterrupted series, as in De Maupassant's "The Necklace," the result will be a narrative without plot. But if you have two or more distinct series of events that tangle with each other, you will have a plotted narrative. True, many of our greatest fictions—especially short stories—are fictions without plot. And it may very well be that you, too, can write a fiction without plot that will be highly successful. You can find out, of course, only by trying. But inasmuch as most beginners are not experienced in character delineation or in the creation of atmosphere you will find, at least in your early attempts, plot to be a most serviceable element. In other words, of the three elements of plot, character, and setting, one of them has to be big enough and effective enough to carry a fiction to success. And most beginners can achieve such effectiveness through plot long before they have sufficient mastery over characterization or the creation of atmosphere to justify them to attempt an ambitious fiction without plot. But be that as it may, action, whether in the

form of a single sequence or several distinct sequences, is well nigh indispensable at least in the fiction-writing of the beginner.

1. *Parts of Action.* Action, whether in the form of one single line or of several distinct lines woven together to form a plot, is fundamentally a series of crises or happenings. Naturally, these crises vary in intensity and in importance. Some of them serve simply as means to larger ends; others seem to be big enough and thrilling enough to stand out as the big moments of a fiction. Let us see now what some of these happenings or crises are which are common to all stories and are of such vital importance to the writer of fiction.

a. BEGINNING. The action technically begins when the first thing happens. In *The Courtship of Miles Standish* it starts when Miles makes his proposition to John regarding the courting of Priscilla; in *The Merchant of Venice* when Bassanio puts before Antonio his needs of money with which to woo Portia; in *Macbeth* it is the prophecy Macbeth hears from the witches. In all of these the action starts very near the beginning. But frequently this beginning of the action is preceded by what is sometimes called the "exposition," a part in which the author either through exposition pure and simple or through what is known as non-dramatic narration, which will be discussed on page 230, puts us in possession of all the information we need in order to understand adequately the story that is to follow. This "exposition" frequently conditions the story as to time, setting, theme, and mood, and serves to introduce the main characters. The opening paragraphs of De Maupassant's "The Necklace," down to the words "But one evening" at the beginning of the seventh paragraph, serve the purpose of such exposition. The action itself does not begin until M. Loisel hands his wife the invitation to the ball.

Logically such exposition will precede the opening of the action of a story; but a writer frequently, in order to secure the maximum of interest at the very opening, will start his narrative with a stirring bit of action and then go back later to give in explanation any material preceding this first action

which the reader needs to know. This procedure will be discussed under "Location in Point of Time," page 228ff.

b. TURNING POINT. The turning point, one of the three crises of major importance in a fiction, is the crisis at which the story turns finally towards its conclusion. Up to this point complication, or the tangling of the plot threads, has been of primary concern; now resolution, or the untangling, takes control. Up to this point emphasis has been upon causes; from now on the emphasis is on results. The turning point is, then, a point at which for a moment the story is at equilibrium through the balancing of the forces at work in the fiction; it is the "make or break" of the action. Very naturally, then, in a fully developed narrative, like a novel or a full-length drama, such a turning point will occur about midway through the story. The turning point of *Silas Marner* is the place at which Silas decides to keep little Eppie. Godfrey's decision to remain silent is the turning point of the minor thread, incidentally. The turning point in *The Merchant of Venice* is the choice of the lead casket by Bassanio. The turning point of *Macbeth* is the escape of Fleance. In *The Courtship of Miles Standish* the turning point is John Alden's decision not to return to England after all.

Because short stories, unlike novels and full length dramas, are artificially foreshortened and do not pretend, as a rule, to give the illusion of a life history of a character, their turning points are not usually to be distinguished from their climaxes.

c. CLIMAX. Climax, the second crisis of major importance, is the point of highest interest, the point towards which the whole fiction has been tending. Because of the demand for climactic effect in fiction—a kind of gradual increase in interest as the story proceeds—it is natural that the climax shall occur normally towards the end, because after the climax has been reached the story must of necessity fall in interest. The climax in *The Merchant of Venice* comes in the court room scene when Portia says to Shylock, "Tarry a little; there is something else." In *Macbeth* it comes in the last act when Macbeth realizes

the fullfillment of the prophecy of the witches; in *The Courtship of Miles Standish* when Miles Standish stalks into the room as John Alden and Priscilla are being married; in *Silas Marner* when, after Godfrey has rebuked him for being selfish, Silas says, "I'll say no more. Let it be as you will. Speak to the child. I'll hinder nothing"; in "The Necklace" when Mme. Loisel says to Mme. Forester, "You remember the necklace you lent me . . . ? Well, I lost it."

Because the fall in interest after the climax is very likely to be rapid, many writers, from Poe on down, have tried to end their stories—especially short stories—as quickly after the climax as possible, the climax of Poe's "Ligeia" occurring actually in the very last word.

d. DENOUEMENT. For want of a suitable word in English we have to borrow this French word to designate the third crisis of major importance in a fiction. By it we mean that part of a fiction—usually a crisis in the form of a final act or decision on the part of the leading character—coinciding with the climax or immediately following it which answers all the legitimate questions of the reader. It is the culmination or outcome of the story. In *The Merchant of Venice* it tells us what happened to Shylock and Antonio; in *The Courtship of Miles Standish* it tells us what happened when John and Miles, who had parted after a breaking of their friendship, meet just as John and Priscilla are to be married; in *Macbeth* it tells us how MacDuff slew Macbeth as a final fulfilment of the witches' prophecy; in *Silas Marner* it tells us of the marriage of Eppie and Aaron and the very significant absence of Godfrey from the wedding. In De Maupassant's "The Necklace" it is the declaration of Mme. Forester that the lost necklace was false and was worth at most only about five hundred francs. In Poe's "Ligeia" the very last word is both climax and dénouement.

It should be noted that an author is under no obligations to answer *all* of the reader's questions—only those questions legitimately raised by the given fiction, the answers to which are by conditions of the story within the knowledge of the

author. It was not a part of the story De Maupassant had to tell to inform us what happened after Mme. Forester made the statement that the lost necklace had been false and worth only about five hundred francs. Henry van Dyke does not answer all our questions in "The Night Call," [1] but he could not do so, for the answer to the mystery was not by conditions of the story within his knowledge. Owen Johnson in "The Fifty-First Second" [2] perversely withholds information that presumably was within his knowledge and information that the reader is entitled to. Such a story is needlessly irritating and technically defective. In planning the dénouement of your fiction, therefore, determine what questions you have raised in your fiction that your reader has a right to have settled and then whether the answer to these questions is, by conditions of your story, within your knowledge.

e. CONCLUSION. Some stories do not close with the dénouement. For one reason or another the author adds a word of his own. Sometimes he points the moral of his story, as does Hawthorne in "The Ambitious Guest" and O. Henry in "The Unfinished Story." Sometimes he gives in the form of an epilogue further information regarding the characters after the story proper has closed, as does George Eliot in *Felix Holt* and Booth Tarkington in *Seventeen*. But the beginner had better avoid the moralizing or philosophizing conclusion, as well as the epilogue, and end his story with the dénouement—usually in the form of a final act or decision on the part of the leading character.

2. *Problems of Action.* After you have determined what kind of a story you are going to tell, what happenings you are to have, what the principal crises of the action are to be, you are ready to take up some of the problems of the ways and means of accomplishing the most with your story-material.

[1] In his *Unknown Quantity;* also in *Short Stories by Present-Day Authors* (Pence).

[2] In his *Murder in Any Degree.*

a. LOCATION IN POINT OF TIME. First of all you must decide the location in point of time. That is, you must make up your mind where, in the whole course of events involved, you, the author, are going to take your stand in viewing them. Location in point of time is the place in the whole course of action that divides the events that are supposed to have happened before your story opened from those that take place after its opening. For convenience we will call all action that precedes this point "retrospective" action and all that follows "prospective" action.

There are several possibilities open to you. For instance, you may take your stand at the very beginning of the whole course of action—that is, where the first thing involved in your fiction actually happens. In this case every action will be viewed as prospective action; there will be no retrospective action at all. Such is the method De Maupassant uses in "The Necklace." Or, you may take your stand well along in the whole course of action and then at some point in your fiction go back and tell in retrospect what was supposed to have happened before your story opened. Such is the method of *Silas Marner*. The story starts with a delineation of Silas after he has been living for fifteen years at Raveloe. Next the author goes back in retrospect fifteen years and tells us what happened to Silas at Lantern Yard. She then returns and picks up her story where she dropped it for a moment and continues it as prospective action, covering a period of fifteen years until Silas, now an old man, revisits Lantern Yard, and Eppie marries Aaron. Another possibility is for you to take your stand very nearly at the end of the whole course of action involved and view in retrospect such a large portion of the story which is supposed to have happened before your actual fiction started that it almost seems at times that your story is being told backwards. Such is the method usually employed in detective and mystery stories—for example, in the Sherlock Holmes stories or the mystery stories of Melville D. Post. These various possibilities may be made clearer by means of the diagrams that follow.

(1) A_____Z

The line A–Z represents the whole course of action involved in a given fiction. You must decide where on this line you, the author, will take your stand in viewing the action; that is, at what point the action ceases to be retrospective and becomes prospective. You may, of course, choose to take your stand at A; then, naturally, there will be no retrospective action. Or, you may take your stand at K, let us say, for example. The direct, or prospective, action will then run from K to Z; the retrospective action will be that from A to J, represented by the dotted line.

(2) A.....J, K_____Z

Or, as in a detective story or mystery story, you may take your stand as late as V, we will say. Thus—

(3) A.....U, V_____Z

If you decide on the possibility illustrated by the second diagram, you must next determine where in the K–Z line the A–J series shall be wedged in. The following diagram will show one possible solution. This illustrates the method of *Silas Marner:*

(4) K_____O, A.....J, P_____Z

If you decide on the situation set forth in the third diagram you may bring in the A–U series in the manner here illustrated:

(5) V_____X, A.....U, Y_____Z

This illustrates the method of most of the Sherlock Holmes stories and of Melville D. Post's "A Stolen Life," for example.

Another possibility, assuming you have located your story in point of time at K, is to bring in the events in retrospect bit by bit at several places along the K–Z line instead of all together at one place. Thus—

(6) K___M, A...C, N___Q, D...F, R___S, G...J, T___Z

There are a great many possibilities in the matter of location of a fiction in point of time. In fact, a pleasing illusion of reality comes frequently, not from a new theme or a new plot, but rather from an unexpected location of the fiction in point of time. This is one of the things, certainly, that makes such fictions as "The Stolen Life," [1] by Melville D. Post, and "The Knight's Move," [2] by Katherine Gerould, so striking. You will do well to give much time to the consideration of the best location in point of time for your fiction before starting any actual writing.

b. DIVISION INTO SCENES. After you have decided upon your location in point of time you will need to settle next what method of advancing your fiction you will use. There are available two methods. You may tell the story yourself, which is the non-dramatic method. Or you may let your characters act out your story by speech and action, which is the dramatic method. Each has its advantages and disadvantages, of course. The non-dramatic has the advantage of clarity and speed and the disadvantage of not being in itself interesting. The dramatic has the advantage of great vividness and the disadvantage of being a very slow method and one that at times lacks clearness. As a fiction is usually made up of parts told by both methods, we may risk a generalization here and say that those happenings which are important and are in themselves intensely interesting will be told by the dramatic method of speech and action and that those which are necessary but relatively uninteresting had best be told by the swifter and clearer method of non-dramatic narration. You will do well—at least at this stage of your fiction-writing—to outline your story so as to make plain to yourself what portions you will dramatize through speech and action into what are called "scenes" and what parts you intend to tell in your own person.

[1] In his *Mystery at the Blue Villa.*
[2] In her *Valiant Dust.*

An analysis of De Maupassant's "The Necklace" will show the following arrangement of the dramatic and non-dramatic parts.

Non-Dramatic	*Dramatic*
Girlhood, young-womanhood, marriage, thwarted social ambitions of Mme. Loisel.	
	Husband brings home and gives her invitation to the ball. Husband gives her 400 francs for a dress.
	Several days later husband finds her in tears because she has no jewels. Urges her to go to Mme. Forester.
	She visits Mme. Forester and is allowed to take a superb necklace that catches her fancy.
They go to the ball. She enjoys the dancing while he sleeps in the cloak room.	
	Arriving home they discover the loss of the necklace.
They search frantically. Decide they will have to replace necklace.	
	First jeweler said he did not sell the necklace but merely supplied the box.
They go to jeweler after jeweler until they find one they can have for 36,000 francs.	
They borrow right and left and finally purchase the necklace.	

Non-Dramatic	*Dramatic*
	Mme. Loisel returns the necklace in fear that Mme. Forester will discover the substitution. She puts it away without even opening the box.
They spend the next ten years paying off the huge debt. Mme. Loisel becomes old and worn with the drudgery of it all.	
	One day, after debt is cleared, Mme. Loisel happens upon Mme. Forester and decides now to tell her the truth, only to have Mme. Forester say, "Oh, my poor Mathilde. But mine were false. At most they were worth five hundred francs!"

c. POINT OF VIEW. It is now high time to settle the problem of the point of view. There are two possibilities before you. You may tell your story in the first person or you may tell it in third person. Each has its advantages and disadvantages, of course. First person narrative is much more vivid but it is often awkward. For one thing, if the hero tells the story he may seem to be a bit egotistic in talking about himself so much. Again, it may be hard to make it seem plausible that the "I" of the story was in possession of all the essential information he is supposed to know about. Further, in first person narration it is difficult to accomplish much in the way of analysis of the characters and of the motives that prompt them to action. But a fiction that is told in first person has the immense advantage of vividness over one told in third person.

Third person point of view has the advantage of great naturalness and flexibility. The author may be, by a convention of

F. Fundamental Image.

Sometimes, in order to secure a general impression at the start, use is made, at the very beginning, of a fundamental comparison—or "fundamental image" as it is called. For instance, Victor Hugo, in his famous description of the Battle of Waterloo, says, "Those who would get a clear idea of the Battle of Waterloo have only to lay down upon the ground in their mind a capital letter A." He then proceeds to use this comparison through the rest of his description. Thoreau, likewise, makes use of the fundamental image when, in describing Cape Cod, he begins, "Cape Cod is the bared and bended arm of Massachusetts: the shoulder is at Buzzard's Bay; the elbow, or crazy-bone, at Cape Mallebarre; the wrist at Truro; and the sandy fist at Provincetown. . . ."

If the fundamental comparison is a good one, much is to be gained from the use of the fundamental image. For one thing the reader is given a general impression at the very start; and for another, the organic structure of the descriptive passage is pleasingly obvious.

III. Diction of Description

Accurate Observation.

Inasmuch as an image cannot be more vivid to the reader than it was to the writer, the writer must first of all learn to observe accurately and feel vividly. The great French master, Gustave Flaubert, said to Guy de Maupassant, who had come to him for instruction in the art of writing:

"When you pass a grocer sitting in his doorway, a porter smoking his pipe, or a cab stand, show me that grocer, and that porter, their attitude and their whole physical aspect, including, as indicated by the skill of the portrait, their whole moral nature, in such a way that I could never mistake them for any other grocer or porter; and by a single word give me to understand wherein one cab horse differs from fifty others before or behind it." [1]

[1] De Maupassant, Introduction to *Pierre and Jean.*

Such a gift for accurate observation does not come overnight. It comes only with long practice. It is preëminently the result of self-discipline. But even if you develop a knack for accurate observation, this is not enough. For, after all, you are trying to convey an impression to another, and the actual instruments you use are words. Therefore, you must master the language resources by means of which to cause the reader to see and experience, as far as possible, what you have seen and experienced. Description, inasmuch as it appeals through the imagination to the five senses, is the most exacting of all kinds of writing in the matter of precision of diction. In no other kind of writing is the fitting word quite so indispensable. Therefore, you must cultivate a thorough knowledge of words—a knowledge of their precise literal meanings and their suggestive implications. The four parts of speech that will be of primary concern to you are the noun, the verb, the adjective, and the adverb.

A. Nouns.

The very fact that a noun names a concrete object renders it of immediate importance in descriptive writing. The experienced writer appreciates the fact that the more specific a noun is the more vivid will be the image it creates. Consequently, he is willing to make a search, no matter how prolonged, to find just the right word. The beginner, on the other hand, too frequently is satisfied with a vague generalizing expression that creates no particular image. Test your nouns, therefore, and see if you have selected those that are so concrete that there will be no haziness to the images they are supposed to produce. Notice such concrete nouns in the following example as "sea anemones," "monster," "recesses."

> Sleet whipped along the comparatively deserted street. The electric lamps looked like sea anemones under water. A taxi, a dripping black monster, slid up to the curb in answer to her signal, and she stepped into its gloomy and faintly damp recesses. . . .
>
> —Struthers Burt, *The Delectable Mountains*, p. 64–5. Quoted by permission.

Again, in the following paragraph the author has made unusually effective use of concrete nouns.

> The post-office was a small square room which had once been a harness room, and round which harness still hung from wooden pegs fixed to the whitewashed walls. It had no window and all its light came from the half-door opening into the yard. In the middle of the room was a yellow-wood table on which stood pens, ink, paper, the Harmonie stamp and pad, wax for sealing the bags, a roll of string, a tattered book of postal regulations all cheerfully ignored by Tan' Linda, and a weighing machine, the weights of which had long been lost and replaced by a flat-iron, little bundles of pence and halfpence tied up with string, two smooth flat stones and a hammer-head. The weighing of packets and parcels was a complicated business which Tan' Linda had never dreamed of overcoming by the purchase of new weights. An old book-case divided into lettered pigeon-holes, a chair for Tan' Linda, a stool for Andrina, a seat by the door for visitors, an old map of South Africa, almost hidden by the harness on the wall, completed the furnishing of Harmonie post-office.
>
> —Pauline Smith, *The Beadle*, p. 34. Quoted by permission.

B. Verbs.

Like the noun, the verb has great possibilities in securing a vivid descriptive effect, for both nouns and verbs are essentially dynamic. Verbs give movement to discourse. And writing with movement in it is always more interesting to read than writing without. Experienced writers, realizing this fact, are particularly zealous in seeking out verbs of strong pictorial powers. In narrative writing such verbs have an especial value, inasmuch as they may state an action and describe it at the same time. Notice in the following example the narrative verbs that describe—such as "rang," "tumbled," "piled," "poked," "yanked," "snapped," "burrowed," "flung," "sprawled," "mounted," "balanced."

> With oaths that rang across the cluttered trackage he drove his crew. He tumbled broken beef cars down the embankment at the

rate of one every ten minutes, clearing the eastbound track. The three great engines had piled together in a bewildering steel embrace. The passenger engine and the first of the double-header on the freight poked their crushed pilots towards the sky, their heads stove in, pony trucks yanked loose, drivers and rods snapped like so much brittle glass. The second freight engine burrowed under the first, flung its rear end down the left embankment, turned over. Its tender sprawled on one side, flinging its coal into a pile across the ties. The mail car, by some freak of the rails, mounted the backs of the dead engines, seemingly unhurt, and balanced like a silly giant's teeter-totter at right angles to the tracks.

—Karl W. Detzer, "The Wreck Job." From *Prize Stories of 1926*, p. 75. Quoted by permission.

C. Adjectives and Adverbs.

Of course, adjectives and adverbs have their legitimate uses in descriptive writing. And the great masters have used both freely. But inasmuch as adjectives and adverbs are usually static, experienced writers, as has been pointed out, instead of depending on adjectives and adverbs wholly, secure some of their finest effects by a judicious selection of fitting nouns and verbs. The beginner, on the contrary, seems to regard the adjective and the adverb as good enough instruments with which to describe. Too frequently he does not go to the trouble of searching out effective nouns and verbs but depends lamely upon a multitude of adjectives and adverbs for his descriptive ideas. He has yet to learn that one sharply defined concrete noun is worth vastly more than a vague generalizing noun that he tries to restrict by a string of adjectives—that one describing verb is worth more than a weak verb limited by any number of adverbs. This simple principle may be stated: The more discrimination you will show in the selection of nouns and verbs the less need you will find for adjective and adverbs. Try substituting in place of a less specific noun and an adjective a sharply defined concrete noun; in place of a weak verb and an adverb a strong visualizing verb. For the overuse of adjectives and adverbs—usually a glaring weakness in the writing

of the beginner—is a sign that you have not been exacting enough in your choice of nouns and verbs.

There is, however, one kind of adjective that may be very useful—the verbal adjective, the kind of word that functions both as a verb and as an adjective, sometimes called a participle. (P. 278.) Such adjectives naturally may have much of the strength of visualizing verbs. Notice such verbal adjectives in the following as "swinging," "clanking," "packed," "stacked," "littered," "smelling."

> Of these seven cars the derrick rode first. Its massive steel boom poked forward like the head of a prehistoric skeleton, its great block swinging idly, grab hooks clanking, and yellow firelight showing in the boiler back of the windless or crab. The wheel car followed next, packed tight with eight emergency trucks. Then a gear car, stacked with implements of rescue, tools for clearing up littered tracks, iron bars, coils of rope, mighty worm gear jacks, block and tackle, bolts, rails, chains. Then the hospital car with its white beds and stretchers, its glass cases of bandages, its surgical instruments and its chloroform. Then the bunk car, to carry fifty wreckmen. Then the cook car, smelling even now of coffee and soup. Then the caboose.
>
> —Karl W. Detzer, "The Wreck Job." From *Prize Stories of 1926*, p. 74. Quoted by permission.

D. Figurative Language.

One of the most valuable resources in description is the use of figurative language. You must not make the mistake frequently made of thinking that the figure of speech is rightly found only in poetry or that it is a kind of adornment added to a writing as a form of ostentation. Inasmuch as a figure is nothing fundamentally but an imaginative comparison, it ought to be apparent that, in making imaginative comparison, as you are doing in description, figurative language should be of the utmost importance. For, as has been pointed out before, it is much easier for the average reader to receive an impression through the imagination and the emotions than through the intellect. We might expect, then, that the figure of speech,

a natural method of making such an imaginative and emotional impression, instead of being very rare and being restricted to poetry, should be very common in the language of everyday speech and writing. And such is the case. In fact, inasmuch as man has always been an imaginative and emotional creature first of all and an intellectual one only secondarily, language was in origin a medium pretty generally for expressing imaginative and emotional notions. As a consequence the figure of speech has become a part of the very fibre of language. Some one has said that "language is one vast nosegay of faded metaphors." That is, language is rich in expressions that once started as vivid figures of speech—a subject of immense importance and genuine interest but one we cannot stop for now.

It will be well to note briefly some of the commonest forms that the figure of speech assumes especially in descriptive writing. As has been said, the figure of speech is fundamentally an imaginative comparison—that is, a comparison between objects of different classes. If you say, "That tree is much like this one" you have merely a literal comparison—a comparison between objects of the same class, an intellectual comparison. But if you say, "That elm looks like a gigantic umbrella" you have a figure of speech, for you have compared objects—elm and umbrella—of different classes, a kind of comparison incidentally that is grasped by the reader, not through his intellect, but through his imagination. There are, then, various kinds of figures of speech, depending on the particular form that the comparison takes. The forms of most interest to us at this point are the simile, metaphor, personification, metonymy, synecdoche, onomatopeia, and, most valuable of all, trope.

1. *Simile.* The simile is an expressed imaginative comparison. That is, a resemblance between objects of different classes is fancied and then is made evident through some such expression as *like, similar to, resembles.*

Literature, both poetry and prose, is filled with such imaginative comparisons, many from poetry especially having become memorable.

EXAMPLES OF SIMILES

Thy soul was like a star and dwelt apart

—MILTON

Fair as a star when only one
Is shining in the sky.

—WORDSWORTH

But pleasures are like poppies spread,
You touch the flower, its bloom is fled
Or like the snow-fall in the river,
One moment white, then lost forever;
Or like the rainbow's tinted form,
Evanishing amidst the storm;
Or like the Borealis race,
That flits ere one can point the place!

—ROBERT BURNS, "Tam O' Shanter."

Life, like a dome of many-colored glass
Stains the white radiance of Eternity.

—SHELLEY, "Adonais."

I had never heard so sweet a sound as came from between her bright red lips, while there she knelt and gazed at me; neither had I ever seen anything so beautiful as the large dark eyes intent upon me, full of pity and wonder. Then I wandered with my hazy eyes down the black shower of her hair; and where it fell on the turf, among it, like an early star, was the first primrose of the season. And since that day I think of her when I see an early primrose.

—RICHARD BLACKMORE, *Lorna Doone.*

There was a pause. A beautiful procession of clouds, like a flock of sheep, was straying up from the sea, slipping up the valleys between the hills.

—THORNTON WILDER, *The Bridge of San Luis Rey*, p. 191. Quoted by permission

Henceforth Catherine would be guided by two masters, the classical uncle and the romantic M. Beau, who contended with each other

for her mind. Like bees, they pollenized her budding intellect with the treasures of their knowledge.

—Princess Marthe Bibesco, *Catherine-Paris*, p. 49. Quoted by permission.

He got up and broke off a spray from a crab-apple tree. The buds were like Megan—shell-like, rose-pink, wild, and fresh; and so, too, the opening flowers, white, and wild, and touching.

—John Galsworthy, "The Apple Tree." From *Caravan*, p. 286. Quoted by permission.

The texture of her skin was rough and hard like the rind of winter fruit, but the dark red had not faded, and her eyes beneath the whitened hair were still as blue as a jay bird's wing.

—Ellen Glasgow, *Barren Ground*, p. 462. Quoted by permission.

There were, besides, the myriad and bewildering smells of sap, crushed leaves, and decaying wood; acrid, sweet, spicy, and suffocating, some like musty books, others recalling the paint on the Noah's Ark of one's nursery.

—William Beebe, "Jungle Night." From *Jungle Peace*. Quoted by permission.

How well I remember that autumn day when I started my first furnace fire. There sat the monster on the floor of the cellar, impassive as Buddha, and apparently holding up the house with as many arms as an octopus.

—Ralph Bergengren, "Furnace and I." From *The Comforts of Home*. Quoted by permission.

His full-fed cheeks, which seemed to have taken toll of everything that went into his mouth, were curiously mottled and streaked with dusky red, like a Spitzenberg apple.

—Washington Irving, *Knickerbocker's History of New York*.

Examples of Analogy (which is merely a compound simile—that is, the comparison instead of being between objects is between propositions).

Like as the waves made towards the pebbled shore,
So do our minutes hasten to their end.

—SHAKESPEARE

How far that little candle throws its beams
So shines a good deed in a naughty world.

—SHAKESPEARE, *The Merchant of Venice.*

Immediately Nelson became more completely than ever a mechanism. That is to say, of course, he was like any other human being under the impulsion of strong feelings, a stoked engine compelled to motion. The metal engine will move as long as the fuel lasts; the engine of human appearance will move as long as the feeling lasts; and the difference is that the metal engine is (except for accident) guided by human intelligence while the human engine is not. Nevertheless, just as rails are provided for the metal engine, so are there tracks that the human engine must follow—tracks thus travelled for thousands of years by the mechanical humans stoked by common emotions. To Nelson it appeared that of his own choice he became haughty and indifferent to Claire; he believed that he selected this manner himself; for he had no means of knowing that this and his subsequent performances, as well, were only the operations of a machine running inevitably along over tracks so worn that they are among the most ancient.

Thus, running smoothly on rails—though in his own belief the way was rough and painful—he danced no more that night with Claire, nor so much as looked at her, nor bade her even the most frigid or careless goodnight, nor any goodnight at all. . . .

—BOOTH TARKINGTON, *Claire Ambler*, pp. 30–1. Quoted by permission.

2. *Metaphor.* Metaphor is the direct imaginative indentification of one thing with another. The simile says one thing is like another; the metaphor boldly says one thing is the other. The simile would say, "All the world is like a stage." The metaphor declares, "All the world is a stage." Clarity and precision are characteristics of the simile, for the simile sticks to the actual facts and merely points out a fancied resemblance. The metaphor is the bolder and consequently the more forceful

figure. Although both are found abundantly in both poetry and prose, it may be said, merely as a generalization, that the simile is the figure primarily of prose and the metaphor of poetry.

EXAMPLES OF METAPHOR

Our birth is but a sleep and a forgetting
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar.

—WILLIAM WORDSWORTH, "Ode on Intimations of Immortality."

Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?

—CHRISTOPHER MARLOWE, "Faustus."

But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.

—SHAKESPEARE, "Julius Caesar."

The Niobe of Nations! There she stands
Childless and crownless in her voiceless woe;
An empty urn within her withered hands,
Whose holy dust was scattered long ago!

—BYRON, "Childe Harolde."

And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now
At the old forsaken bough
Where I cling.

—OLIVER WENDELL HOLMES, "The Last Leaf."

All that we see or seem
Is but a dream within a dream.

—Edgar Allen Poe, "The Dream."

Words are the currency of thought; definitions its foreign exchange.

—Percival Wilde, *The Craftsmanship of the One-Play*, p. 27. Quoted by permission.

Now the Americans were slicing into the German line. Inch by inch, with no sleep and little food, they were hacking their way through storms of machine-gun bullets to the rocky caverns of Belleu Wood.

—Raymond S. Tompkins, "News from the Front." *American Mercury*, June, 1928, p. 161. Quoted by permission.

He had written the autobiographies of several celebrities—preparing their effigies for exhibition in the contemporary wax-works of American literature.

—Harvey O'Higgins, "This Strange Luster of Kings." *Harper's Magazine*, June, 1928, p. 29. Quoted by permission.

These were not thoughts that he cared to utter. He buttoned them up in his breast. . . .

—*Ibid.*, p. 29.

By losing her father, Catherine had lost her roots; she had become a cut flower, but of this she knew nothing.

—Princess Marthe Bibesco, *Catherine-Paris*, p. 12. Quoted by permission.

3. *Personification.* Personification, an endowing of inanimate objects with the attributes of living things, is in reality simply a form of metaphor. As it is a very bold figure, its use is pretty well restricted to poetry. But, as we shall see a little later, personification in the form of the trope—the single-word figure—is very common in all kinds of writing.

EXAMPLES OF PERSONIFICATION

Old Time is a liar! We're twenty tonight!

—OLIVER WENDELL HOLMES, "The Boys."

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And Eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, ere he is aware.

—WILLIAM CULLEN BRYANT, "Thanatopsis."

Hence, loathèd Melancholy
  Of Cerberus and blackest Midnight born
In Stygian cave forlorn
  'Mongst horrid shapes, and shrieks, and sights unholy!

Find out some uncouth cell,
  Where brooding Darkness spreads his jealous wings,
And the night-raven sings:
  There, under ebon shades and low-browed rocks,
As ragged as thy locks,
  In Cimerian desert ever dwell.

—MILTON, "L'Allegro."

Across the road from the doorstep of the house an apple orchard spoke to him subtly in a multitude of ways. The apples when green smiled at him meanly through the leaves, but when they had grown yellow and crimson they laughed and winked and nudged one another, sometimes in their excitement falling at his feet and peeping up at him from the grass in a challenging way that was always their undoing. Walt picked them up gravely and let their companions gaze upon their end, but apples continued to fall none the less.

—CAMERON ROGERS, *The Magnificent Idler*, p. 13. Quoted by permission.

Outside, a small detached wind went through the trees, touching them almost leaf by leaf, turning them over, looking, as it seemed, for some lost treasure.

—Margaret Prescott Montague, "Silence." *Atlantic Monthly,* November, 1927. Quoted by permission.

4. *Synecdoche and Metonymy.* Synecdoche—the use of a part for the whole or, less often, the whole for a part—is the figure used when a person speaks of sixty "head" of cattle, four "hands" for the harvest, twenty "sails" (for ships). We are employing metonymy—something associated with the thing in place of the thing itself—when we speak of "chair" for the president; "irons" for fetters; "linens," "tweeds," "flannels," for clothing; "glasses" for spectacles, or drinking-glasses; and in such sentences as, "She is fond of Shakespeare," "The pen is mightier than the sword." Expressions like "the press" for newspapers, "the bench" for a judgeship, "campus" for a given college, "Washington" for the United States Government, and many colloquial and slang terms—such as "highbrow" for an intellectual person, a "hoofer" for a dancer—will give an idea of how very common this figure metonymy is in everyday writing.

5. *Antonomasia.* Antonomasia is the use of a person's name for someone resembling him—"A Daniel come to judgment!" a Shylock demanding his pound of flesh; a Nero fiddling while Rome burns.

Their interest in the projected Vicarate was tepid and had to be continually revived by the missionary, Father Ferrand: Irish by birth, French by ancestry—a man of wide wanderings and notable achievement in the New World, an Odysseus of the Church.

—Willa Cather, *Death Comes for the Archbishop,* p. 3; copyright, 1927, by Alfred A. Knopf. Quoted by permission.

6. *Onomatopoeia.* One of the oldest figures is onomatopoeia—the adaptation of sound to sense. While the greatest masters, from Homer to Alfred Noyes, have made effective use of this

figure, it is such a bold one and one that frequently involves the manufacture of new words that the beginner had better use it very sparingly until he has acquired much experience in descriptive writing. "The Haunted Palace," of Edgar Allan Poe, exemplifies this figure throughout but in an especially telling fashion in the last stanza where the harshness of the lines represents the disordered mind.

And travellers now within that valley,
Through the red-litten windows, see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh—but smile no more.

Examples of Onomatopoeia

. . . the sound of the meeting-house bell came tapping through the trees—clink-tang! clink-tang!

—Maristan Chapman, *The Happy Mountain*, p. 220. Quoted by permission.

All day long he hoed among his cotton. Row by row and round by round he travelled, the rhythmic hanh, hanh, of his hoe keeping time to the turmoil of hurt and anger within him.

—Paul Green, "A Tempered Fellow." From *Wide Fields*, p. 3. Quoted by permission.

Mrs. Storningham was not an embittered woman. She was too active to allow stagnant tempers to stain her vision. She let irritation and fury blow like steam through her black-kettle shape. Mouth and nose made appropriate vent-holes. As she collected rumor or scandals her mouth went Oh, Oh! with the variant Fi, Fi! When she heard Lady Trywilliam mentioned, her nose went Sniff, Sniff! with lip variations Poo, Poo! But when her dear husband or his merits or fortunes were approached, she went Puff! Puff! Puff!

—Shane Leslie, *The Cantab*, p. 9. Quoted by permission.

Two tiny red globes gleamed down at us, and as they gleamed, moved without a sound, apparently unattached, slowly through the foliage. Then came a voice, as wandering, as impersonal as the eyes—a sharp, incisive *wheeeeat!* with a catlike timber; and from the eyes and voice I reconstructed a night monkey—a kinkajou.

—William Beebe, "Jungle Night." From *Jungle Peace.* Quoted by permission.

7. *Trope.* But for the writer of description the most valuable of all figures is the trope. We may define the trope as a figure of speech in one word; that is, a trope merely suggests a figurative implication instead of working the figurative idea out in detail. In fact, the trope is an implied simile, metaphor, or personification. The simile says, "All the world is like a stage"; the metaphor says, "All the world is a stage"; but the trope might suggest the simile in some such expression as "this stage-like world" or suggest the metaphor with a reference to "this stage-world." Many adjectives in *-like*, *-ly*, and *-en* suggest original similes and so are tropes—"mulish" disposition, "tigerish" ferocity, "foxy" cunning, a "Protean" change, "spiderlike" agility, a "silken" smoothness. The trope in the form of an implied metaphor may be seen in many visualizing verbs that were discussed above (P. 171f.). Such words as *reared, smashed, heaped, stupefying* in the following are tropes.

The engines reared at each other. Mail car, baggage car, pullmans smashed ahead from the east. From the west twenty-five loaded refrigerator cars heaped up. Across the snowy night sounded the long rumble of stupefying shock. Then silence. Silence except for escaping steam and the feeble voices of frightened or injured men and women.

—Karl W. Detzer, "The Wreck Job." From *Prize Stories of 1926*, p. 75. Quoted by permission.

Very frequently the trope is an implied personification.[1]

[1] Much nonsense has been written about Ruskin's so-called "pathetic fallacy." In substance Ruskin denounced the attributing to things of nature the characteristics of animate beings, citing for censure Kingsley's well known line about

Many expressions used daily in reference to the weather and the like are tropes. The wind "shrieks," "wails," "howls," or "croons;" the rain "bites" into one's face; the sun "smiles;" clouds "frown;" the sea "moans." Notice in the following how the adverb *carefully* and the verb *spat out* imply personification.

> The smashed tender rolled down the embankment. Its two trucks stood uselessly on broken wheels upon the right of way. The stone quarry grab hooks swung down, gripped the first pair of trucks and flung them carefully to one side. Then the second. The quarry derrick spat out a cloud of steam and backed away.
>
> —Karl W. Detzer, "The Wreck Job." From *Prize Stories of 1926*, p. 88. Quoted by permission.

"Peering" and "huddle" in the following are such implied personifications:

> Stung-Treng appeared on the bank ahead, a huddle of brown and buff-colored houses peering out of the forest.
>
> —Harry Hervey, *Congaï*, p. 9. Quoted by permission.

So also are "soft-voiced," "dreamy," "intelligence," and "ignorance" in the following:

> . . . Vizatelly returned from his three weeks' trip through the middle west . . . through the soft-voiced drawing rooms of Chicago, the dreamy Teutonic halls of Cincinnati, the alert intelligence of St. Louis, and the naïve and brutal ignorance of Pittsburgh.
>
> —Struthers Burt, *The Delectable Mountains*, p. 400. Quoted by permission.

In the following extracts are a number of effective tropes—*whined, dipped, crawl, bedded, wound, rising, dipping; sprawling, drunkenly, sheepish; raking, puddling; pouring; crag-like, spine.*

" the cruel, crawling foam," declaring " the foam is not cruel, neither does it crawl." Literature confutes Ruskin at every turn, for it is filled with just such vigorous personifications. There is every reason *imaginatively*—and all figures of speech are imaginative—why the foam may be cruel and why it may seem to crawl.

Whined, crawl, drunkenly, spine are implied personifications; *dipped, bedded, wound, rising, dipping, sprawling, raking, puddling, pouring,* and *lurked* are implied metaphors; *sheepish, crag-like* and *panther-like* are implied similes.

The tea-kettle whined on the stove.

—Glenway Wescott, *The Apple of the Eye*, p. 4. Quoted by permission.

He dipped down to a bridge and across and up through a little village and on; and he came by and by to the road crew at work, and had to crawl in second gear through rods of loose gravel laid on bowlders and not yet bedded down; then wound along a rocky country road, rising and dipping over spurs and ledges.

—Ben Ames Williams, *Immortal Longings*, p. 20. Quoted by permission.

The car, sprawling drunkenly aslant the road, one wheel like a broken leg dragging in the ditch, seemed to have something sheepish in its bearing; the headlights looked at him askance, like the eyes of a dog when it is scolded.

—*Ibid.*, p. 154.

Once in a while I rather enjoy cleaning the garage—raking down the cobwebs from the walls and windows with a stream from the hose—puddling the dirt into the central drain.

—Charles S. Brooks, "In Praise of a Lawn-Mower." From *Hints to Pilgrims.* Quoted by permission.

The road came pouring down from the wooded heights.

—Ben Ames Williams, *Immortal Longs.* Quoted by permission.

Through the pack about it great crag-like blocks of ice moved slowly.

—Morris Gray, Jr., "The Trial of Strength." *Atlantic Monthly*, November, 1927. Quoted by permission.

They crossed through the broken spine of the mountain.

—Melville D. Post, "The Doomdorf Mystery." From *Uncle Abner.* Quoted by permission.

His were panther-like eyes, in which defiance lurked behind somnolent surrender.

—Jim Tully, "The Giver of Life." *American Mercury*, June, 1928, p. 154. Quoted by permission.

A great many expressions that we use in every-day speech are in reality tropes, although they may have become so hackneyed that all figurative notion has vanished from them. In the following bit of conversation the speaker is so conscious that the trope *angle* is hackneyed that he adds for humorous effect a number of new tropes of similar manufacture.

"You're probably right, Sergeant," conceded Vance. "But—my word!—it strikes me that every angle of the case—and, for that matter, every cusp, arc, tangent, parabola, sine, radius, and hyperbole—is hopelessly inundated."

—S. S. Van Dine, *The Greene Murder Case*, p. 142. Quoted by permission.

Go through some of the following illustrative passages, or any of the foregoing, and note the proportion of tropes to the fully developed figures. You will find that in prose writing the trope is used more frequently than all other figures put together. The trope in its various forms of implied simile, implied metaphor, and implied personification is an aid in description the value of which cannot possibly be overestimated.

Mr. Welkins was the technical end of the firm, a civil engineer, a small dry dusty man who crackled like a bundle of old newspapers.

—Struthers Burt, *The Delectable Mountains*, p. 139. Quoted by permission.

Mr. Londreth massaged his short side whiskers and regarded Stephen with the air of a man exhausted by nonsense.

—*Ibid.*, p. 110.

. . . The third night they were in the heart of loneliness. There was a half moon of straight red cliffs, down which dropped a thin white scarf of water, and a small enclosed meadow set with fir trees,

and aspen where the stream cut through it, was where they put their tepees. A huge silent night came up, filled with stars. The camp fire glowed. Every now and then a grazing horse tinkled his bell. The air was heavy with the scent of leagues of forest.

—*Ibid.*, p. 23.

Father Mehry . . . was a tall, stout man, with a gray beard that was red-streaked as though some of the silver hairs had tarnished. Dressed in that ill-fitting, rusty-looking cassock that trailed the deck, and with his soiled white sun-helmet, he suggested . . . a comic old archangel who had grown moldy in the tropics.

—Harry Hervey, *Congaï*, p. 2. Quoted by permission.

At the top he found himself in a road that looked like white powder in the glare. Beyond were the houses smothered in foliage that seemed pinned to the earth with extraordinarily tall palms.

—*Ibid.*

. . . Outside the day was a melancholy one, persuasively peacefully so. There was no sun, but everything was brightly wet; there were no clouds, but a curtain of gray mist hung in mid-air, obscuring the sharp, naked mountains. I stood on the balcony smelling it all, the earth-smells and rain-smells, and hearing occasionally the trilling of a northward-bound bird.

—Edward Strater, "The Other Road." From O'Brien's *Best Short Stories for 1926*, p. 270. Quoted by permission.

Of a sudden the storekeeper fell down on the floor. He lay quiet there in the shadow of his desk, a Z-shaped string of bones, like a patent two-foot rule.

—Wilbur D. Steele, "Out of the Wind." From O'Brien's *Best Short Stories of 1926*, p. 259. Quoted by permission.

"How do *you* know it's important?" Mr. Whidden inquired, being inclined, albeit unwisely, to display a little spirit.

"How do you know it *isn't?*" Mrs. Whidden back-fired.

—Robert E. Sherwood, "Extra! Extra!" From O'Brien's *Best Short Stories of 1926*, p. 239. Quoted by permission.

Always after his adventures in discharge, Wilbur had something of the light, joyous responsibility of the thistledown.

—Hugh M. Kahler, "The Buckpasser." From *Babel.* Quoted by permission.

He passed his hand across his forehead, as if to iron out the lines which grooved it vertically.

—*Ibid.*

The warm still air was heavy with the odors of unwashed human bodies, tired steaming beasts, sun-baked streets, and permeating all the rest, nauseating and insupportable, the fumes of rancid fat rising from a hundred native cooking-pots.

—Anne Duffield, *Miss Mayhew and Ming Yun*, p. 76. Quoted by permission.

But today she was a town character, a social outcast, as any woman must be who for a period of years keeps a cheap lodging house for the tangel of driftwood washed in by the railroad trains.

—Dawn Powell, *She Walks in Beauty*, p. 5; copyright, 1928, by Brentano's. Quoted by permission.

"New York?" Marie closed her eyes and the dear picture flitted tantalizingly across her mind. The eternal jewelled parade to hidden music . . . limousines . . . silken women with souls of fabric . . . grilled iron doors swinging open on costly streets, spilling the fragrance of an old aristocracy . . . a lamplit table in a restaurant . . . enchanting vistas of shop tables piled with rainbow chiffons and velvets . . . the breathless glimpses of unknown worlds, of incredible splendors. . . .

—*Ibid.*

Large, raw-boned, with strong, plain features, where an expression of genuine humor frolicked with an artificial complexion, and a mountainous bosom, from which a cascade of crystal beads splashed and glistened, Mrs. Bredalbane billowed towards him, while he thought: "If only she would dress with the dignity suitable to her size and her mature years."

—Ellen Glasgow, *The Romantic Comedians*, p. 16; copyright, 1927, by Doubleday, Page & Company. Quoted by permission.

Along the moonlit trail there came wavering whiffs of orchids, ranging from attar of roses and carnations to the pungence of carrion, the latter doubtless distilled from as delicate and as beautiful blossoms as the former. There were, besides, the myriad and bewildering smells of sap, crushed leaves, and decaying wood, acrid, sweet, spicy, and suffocating, some like musty books, others recalling the paint on the Noah's Ark of one's nursery.

—William Beebe, "Jungle Night." From *Jungle Peace*, p. 45. Quoted by permission.

The store was almost clear of people, but its air was still thick with the acrid smell of hot sweaty bodies. Breeze knew few of the things offered for sale, for the rickety shelves were crammed with much besides cloth and shoes. He recognized the gay paper-covered tin cans of salmon, but the little bottles of cologne labeled "Hoyt's German" were strangers to him. He couldn't read, so he couldn't tell that paper covers on a big batch of china jars claimed in emphatic black words that they held a cure for the darkness of dusky skins, or that the few bottles left on a shelf that was lately full would straighten the kinks out of crinkly hair.

Heavy sacks of green coffee berries were piled high between paunchy barrels of moist brown sugar, and smaller, neater barrels of pure white flour. Bolts of scarlet flannel waited to make garments that would keep the cold from old painful knees and shoulders. Rolls of gay outing and checked homespun for dresses were out on the counter. Piles of strong brogans were only a few steps away from boxes of Sunday shoes. Kits of chewing tobacco stood near a lot of little cloth bags full of Bull Durham. Cakes with pink and white icing, and red-striped sticks of candy were under a glass case along with black and white ball thread and needles and fish-hooks.

The big kerosene lamp, tied with a wire to a rafter overhead, filled the room with a pale yellow flare of light that showed the floor, whitened with corn-meal, and spattered with stains of greasy salt that fell on it whenever fat chunks of cured hog meat were taken out of the barrels and passed over the counter to the customers.

—Julia Peterkin, *Black April*, pp. 95–96; copyright, 1927, by Bobbs-Merrill Company. Quoted by permission.

It was a wet, dreary night in that cheerless part of the great metropolis known as Wapping. The rain, which had been falling heavily for hours, still fell steadily on to the sloppy pavements and roads, and joining forces in the gutter, rushed impetuously to the nearest sewer. The two or three streets which had wedged themselves in between the docks and the river, and which, as a matter of fact, really comprise the beginning and end of Wapping, were deserted, except for a belated van crashing over the granite roads, or the chance form of a dock laborer plodding doggedly along, with head bent in distaste from the rain, and hands sunk in trousers' pockets.

—W. W. Jacobs, "The Captain's Exploits." From *Many Cargoes*, p. 30, copyright, 1897, by Charles Scribner's Sons. Quoted by permission.

"At last he looked up from his coffee cup, and met her gaze. His eyes reminded her suddenly of an old hound she had had when she was a little child. She was sure there was love, naked and pleading, but between it and her was a gap as from star to star. When the hound had looked like that he had come and licked her hand with his warm moist tongue, and she had patted the big, nuzzling head. She felt a sharp impulse to run and throw her arms about her father and kiss him, but she remembered his confusion when she had last yielded to that prompting and she forbore."

—DuBose Heyward, *Angel*, p. 17; copyright, 1927, by George H. Doran Company. Quoted by permission.

At the top of the beach, girdling it on its land side, and stencilling themselves against the sky line, ran a fringing of coconut palms. The trunks were naked almost to the tops, where the foliage revealed itself in flaring clumps of green. Viewed separately a tree was suggestive of a great bird standing on one leg with its head hidden under its wing, its rump upreared and its splayed tail feathers saluting the skies. Viewed together they made a spectacle for which nothing in the temperate zones, animal or vegetable, offers a measurable comparison. When the wind blew softly the trees whispered among themselves. When the wind blew hard and furiously, as often it did, or when the trade breeze swelled to hurricane speed, the coconuts in their long bearded husks would be wrenched free and would come hurtling through the air like fletched cannon balls.

When one of them struck a tin roof there resulted a terrific crashing sound fit to wake the dead and to stun the living.

—Irvin Cobb, "When August the Second Was April the First." From *Place to Place*, pp. 305–6; copyright, 1920, by George H. Doran. Quoted by permission.

Notice how much the rich descriptive touches add to the following sketch, which of course is mainly narrative.

INNOCENTS ABOARD [1]

By C. Lester Walker

I

It was one August that I landed in Mukden and put up at the Standard Oil Mess. Douglas was there. For three years we had been in China without sight of each other, although our friendship was of long standing. It was partly due to these facts that the following events occurred; events which, as it turned out, nearly brought us to blows.

'I am ordered on an inspection trip down the Manchurian coast,' he said to me. 'I leave to-morrow. Once a year some one has to make this jaunt. It's not very exciting, but it's awfully healthy. All good clean fun, you know. You have to go by native junk. How about signing on?'

I had not seen Douglas for a long time. I did not know the north or the coasts of China. I had never traveled in a sea junk. Eagerly I agreed to go.

The following evening, boarding the train, we were met by Mr. Huang. Mr. Huang—my first glimpse of the well-dressed interpreter—was a fashionable young gentleman evidently expecting an eclipse of the sun, for he peered out at me from behind spectacles of cobalt-blue glass. He wore foreign clothes: trousers, skimpy and affectionate, wrapping themselves about his shins with the tenacity of ivy on a pole; a shirt of sporty salmon pink with a collar not to match; an almost-gold bar pin large enough for the doors of a donjon keep; and a wash-

[1] Reprinted from the *Atlantic Monthly*, June, 1927, by special permission of the author.

able—but unwashed—tie of robin's-egg blue. Not because but rather in spite of his foreign clothes, Mr. Huang was pleasantly mannered. Before he left us he expressed wonderment and I thought, a little alarm that we would not travel by launch, but were insistent on a native junk.

When he had gone Douglas declared, 'You can see that Pinko there is no sailor, can't you? Just to look at him. That's the only trouble with these sea trips—the boy and the interpreter always mess the place up so. They have none of the old viking blood which races through our veins.'

I had never known that Douglas was a sailor, but, not to be outdone, I asserted, 'My people were all sea captains before me. It's in my blood. I can smell the tang of the ocean already.'

'Yes, so can I. And we're one hundred and seventy miles away.'

Morning brought us to Antung and the sea. We left our baggage at the very modern Japanese hotel. It is, by the way, so modern and so efficient that it can control the railroad timetable—for its own uses. All important trains arrive in Antung too late for the unlucky traveler to make connections until the following day. It was from this accommodating hostelry that we proceeded to the water front.

Along its edge a strip of ragged road swerved in and out to follow the twistings of the shore. On the land side ship chandlers, makers of tackle and cordage, sellers of sailcloth, lumber dealers with unpeeled masts, venders of bamboo for sail ribs, shipwrights, merchants of millet and rice and bean cake, had tacked their flimsy mud-and-plaster shops one against the crazy walls of another. As we passed, their long pendulous signs, painted with the Chinese characters in black and gold, swung and creaked on their rusted brackets, for the wind was high. Those which were of cloth streamed straight out as pennons do, or, like red tongues doubling back upon themselves, bellied roundly, and then shook out with a report like the snapping of whips.

On the sea side an in-running tide slashed about the gray hulls of the junks, slapping their flanks and spouting up jeweled water between. Where the junks bumped and rubbed each

other and jostled side to side, their gunwales groaned like old gentlemen with the gout. The masts stabbed the sky, or went sawing through it in great sweeping arcs. Below, the cordage and rigging swung nets to tangle the eye. High up, terns swept down the wind, or beat up into it in ascending spirals, or balanced with feathers frilled, poised satin-white against the stretched blue silk of the sky.

Out of ships came smells, for we passed close to the holds. Smells of fish; of tar; of resin from new pine masts sweating their sap; of mildewed sailcloth; of musty kaoliang; of bitter bricks of tea; of camphor wood from the far south; of sweet, pungent joss; of wine from a broken kep; of flour turned mouldy by brine; and over all the knifelike thrust of the smell of bean cake. As we plodded along through ankle-deep dust which grimed our white shoes to a dinginess darker than slate, we passed a score of newly landed junks unloading this bean cake from their holds. The quai side rang with the singsong of their stevedores. They swayed by, sweating, in pairs, a bamboo pole borne on the shoulders between them, and slung from the pole one bean cake as large as an artillery wheel. Under its weight each pair of coolies bowed their backs and sagged at the knees, for the cake had been heavily wetted during its passage. As a result the air around us choked with a rancidness which stuck like a bone in the throat.

It was with much relief that we at last turned in at the door of a junk hong. The interpreter having asked for the head man, a servant went out to get him; another servant, lifting the curtain of split bamboo which hung over the doorway, let us into an inner room. Passing from here into another room, we penetrated deeper into the dimness of the interior. The last room, after the August sun of outdoors, seemed as dim and dank as a cave. Here, I told myself, one hired junks for trading in strange ports. From this dim room went out clumsy argosies to try their fortunes on the sea.

I saw a dirt floor and about it square Chinese chairs with carved arms and straight carved backs. The kang platform, occupying a third of the room, was spread with grass mats; a low black opium table with carved legs crouched in its centre. I knew that in the long Manchurian winter the crowd of sleep-

ers lay huddled together here on the kang while in the oven beneath them stalks of burning kaoliang gave out heat through the intervening bricks. At the end of the room stood a small, high table, and on it, pushed back against the wall, an incense pot, a tall ancestor tablet like a miniature gravestone, strange-lipped candlesticks of long-unpolished pewter, two unburnt tapers,—square, candy-red, and with a wick of gold,—and a gilt-encrusted foreign clock with its dial roguishly painted in pink and blue hearts, flowers, and cupids.

My observations were interrupted by the manager of the hong, who came bowing himself into the room. With a flourish of skirts he sat on the kang. There followed the customary 'polite talk,' the 'guest breath,' which must preface every business transaction. Douglas and the interpreter explained their own and my dishonorable names; our absolutely worthless homeland; from what place we had just come; what company we were connected with; our ages; the number of our sons (Not married? Amazement!); how long we had been in such a (they insisted) despicable country as China (Only two years? *Oy-yah!* Our Chinese was perfection itself—almost like a native's!); whether Mukden bank notes were going up or down; and how much we regretted being unable to accept their most courteous invitation to feast that night.

Here the servants entered with bowls of tea, cans of cigarettes, a smouldering paper slow match, and one brass water pipe. I accepted the tea, but turned down the doubtful pleasures of the pipe. By now the room contained four or five clerks and assistants and three shipmen wearing peaked yellow hats of plaited straw. Beneath their brims were faces brown as iodine. Behind these lookers-on the bamboo door curtain flickered every thirty seconds as someone passing, and overcome by curiosity but having no right to enter the room, lifted the screening to stare in for a moment at the foreigners.

At this point the manager, having first drunk some tea in a manner that was neither sip nor inundation, but some succulent in-between, took the water pipe from a servant. It guggled like a racing coffee percolator and filled the lungs of the smoker. He handed it back to the servant, belched out a cloud of smoke like a volcano in a tantrum, and flipped open his fan.

'This,' said Douglas to me, 'means that the battle is on. You'd better settle yourself for a long siege. We may have to stay the night.'

This prediction surprised me. As these preliminaries had taken almost an hour, the opening of negotiations would, I had imagined, mean a quick settlement. Sublime was my optimism.

The hong manager snapped his fan shut with a ripple of stiff paper folds and a final *clack* at the end. Perhaps we, the foreign gentlemen, had come on some business of some kind? A junk. Ah, ah, ah—yes, a junk. It was a very bad time for hiring junks now. A very bad time. Junks were very scarce and in constant demand. The military had been seizing them to transport soldiers and millet. Perhaps the foreign gentlemen wished a junk to make a trip in on the sea. They did? Ah, ah, ah—he had thought so all the time. Perhaps they wished to sail to the north? Oh, no, to the south—*hao, hao, hao,* that was good, too. To the little towns—Chuangho, Takoushan, to finish at Dairen. Ah yes, he knew them well. It was a dangerous trip to the south. The tides were *li hai teh hên,* very terrible. And the winds —*oy-yah!* The winds along that coast were like a buffet from one's godmother's fist. And it was the beginning of the storm season now. Several junks had been driven way out of their course only last week.

Thrrr—the fan, like a pack of cards. *Snap*—it had shut. *Thrrr, snap, thrrr, snap, thrrr.* A gentle creaking while it was used for fanning.

I became fascinated watching it. The hong manager went on, gesticulating, smiling always. I thought, 'What a fat, jolly, laughing Buddha! How absolutely different from the inscrutable Oriental of books!'

The foreign gentlemen, he went on, might wish a small junk or perhaps one which was not small. Fairly large? Ah, *hao, hao, hao.* The price? H'm—the price—no need to worry about the price. That would be reasonable. (The ribs of the fan snapped shut against each other as one claps together a row of books stacked loose between book-ends.) The price would be twenty-five dollars a day.

'Tell him,' Douglas said, 'nothing doing on this by-the-day

business. We'll never get back for Thanksgiving if we pay money by the day. How much for the trip?' The interpreter translated. The manager smiled from the kang.

By the trip? Oh, *pu, pu, pu, pu, pu!* Impossible! *Pu hsin!* Impossible. How can one know the winds, the strength of the tides? We might be blown all the way in six days, but we might have evil winds and our trip differ not much from twenty to thirty days. By the trip? Quite impossible.

'Tell him,' said Douglas, 'to pipe down on these horrors of the sea and to give us a price for the trip, and to be quick about it.'

'The foreign gentlemen,' translated the interpreter, 'much appreciate your forewarning them of all the perils of the heavens and the sea, but they believe that Heaven will favor them with a fair breeze. Perhaps you, sir, would consider telling them what a fair price would be for the trip if by any chance you should waive your prejudices.'

The fan tapped the grass mat of the kang.

'For the trip. *Hao—hao*—h'm—h'm'm. I will speak in one last word—three hundred and fifty dollars.'

'Tell him he's got us all wrong,' Douglas instructed. 'We want to *hire* his junk—not buy it.'

'The foreign gentleman wishes to suggest that possibly you, sir, have overestimated the expenses and asked a price too high,' said the interpreter, following Douglas's instructions.

Ah, *pu shih, pu shih*—there is no mistake. He would not think of overestimating for foreigners. He had given them a special consideration! May his grandmother be ashamed of him if he has not spoken fairly. But the *other* way—so much for each day—is cheaper, then? That is very good. Perhaps, with good wind—only *four* days—quite possible. For emphasis he spit on the floor. It was not an ineffectual emphasis, but the act of a professional.

'*No!*' from Douglas. 'Tell him *nothing doing, absolutely.* Tell him our clothes would wear out before we got back. Tell him to come down out of the crosstrees and stow that by-the-day business. Trip or nothing!'

'The foreign gentleman says that he knows your junks are very fine, in fact the best on the water front, and that, as you

say, they might make the journey even in four days; but he must hire a boat by the trip, for that is his custom,' the interpreter translated with as close an accuracy as the two races are usually capable of.

While the hong manager ran over several score of reasons why a junk could not be hired except by the day, I once more glanced at my watch. Another hour had almost passed.

The servants circulated again with fresh tea from galvanized iron watering pots, and a new can of cigarettes. I noted that the crowd looking on had been increased to seventeen. They stood to one side, void of expression, wooden as mannequins.

'Tell him,' I heard Douglas urging, 'that we will give him seventy dollars for the trip. It took twelve days last year. If we get in under twelve days, they still keep the whole seventy dollars. For any time over we'll give seven dollars a day up to the fifteenth day—after that they're out of luck.' The interpreter translated. The crowd of listeners smiled, indulgently, as one smiles at a foolish child. The hong manager looked pityingly at the poor foreigners.

'*Pu hsin*,' he said, and gargled his tea. Douglas got up from his chair as if to go.

'Tell him, Mr. Huang, that we will give him ninety dollars for the trip for twelve days or under, and seven dollars a day extra up to fifteen days. That's our last price.' The interpreter repeated the figures.

The manager believed that he might consider that. As it was absolutely impossible to figure without an abacus, a servant was sent out to get one. He returned immediately with two. This calculator, I had discovered before, was the only thing in China quickly procurable. I hoped it meant the end.

The abacuses clicked, the mumbling of the manager and an assistant following in undertone, like bees doing their sums. At the end of several minutes the manager announced that he thought the offer might do, but that before clinching the bargain he would have to interview the captain. A servant went out in search of him. We smoked, drank tea, talked a little. After half an hour the servant returned with the captain at his heels.

The captain, from under his peaked Tatar hat, grieved exceedingly,—'ate much bitterness' was how he expressed it,—

but the crew refused to man the ship with foreigners aboard. They might bring bad luck. The hong manager sighed resignedly and waved his fan.

I looked at my watch. Another forty-five minutes had passed. I was being tired by that gnawing fatigue which seems to attack Occidentals when they find inactivity forced upon them for any length of time. The Westerner, I philosophized, cannot wait. For the Oriental, time itself delays. The chair had made my back ache; the air about me smelled dank and stale like a garment that has been slept in. How much longer? I dared not estimate.

'I'll settle the crew,' Douglas said to me. 'Lesson number one in Chinese psychology: destruction of fear and casting out of superstitions. Just watch.' He turned to the interpreter. 'Tell Captain Blood, here, that if the crew is a good crew they will all get a tip, a cumshaw, at the end.—Now watch!'

The captain grunted. He said that he would have to confer with all five of the men. He left the hong. In three minutes he was back. The crew, he said, thought they could overlook their scruples. They would sail.

After that the disposition of the money had to be haggled over. How much deposit now? How much paid to the men during the trip? To whom? By whom? By the day? By the week? What amount each day? In case the trip lasted fifteen days, how much, and how, and to whom at the end? When half an hour had been consumed straightening out the matter of payments, the manager threw the whole bargain into another barbed-wire entanglement out of which I—with an inward groan—saw plainly that there was no means of extrication.

The money, he mentioned in passing, was to be paid in big dollars silver.

'Mukden paper notes, naturally,' Douglas said. 'That's their local currency. Holy cats! What's the matter with these birds? We can't stay here forever. Why don't they ask for United States gold?' Arrangements came to an impasse. They all argued at once. Douglas blurted forth Chinese, volubly; bizarre-sounding Chinese—fanfares of it, like ineffectual Roman candles. When the talk had finally spent itself, he compromised again.

'Tell this old bean pot,' he instructed the interpreter, 'that he knows we meant Mukden notes, and he did too, and we know he did; but that because I have a particular affection for him I'll offer this extra inducement: if the trip down is a success, I'll give him Socony cargo to bring back, *if* there is any in Dairen.'

The manager, satisfied, smiled blandly and panted a string of '*Hao, hao, hao, hao, hao, hao.*' Douglas got out his money to pay down the deposit. At last, I sighed, everything was settled. I stretched my suffering limbs. My watch had ticked off four hours and twenty-five minutes since we had entered the hong. Twenty-nine spectators—all eyes converging to a point on the money then changing hands—crowded the end of the room. The manager spoke again.

'Junk can be all ready for you without fail in five days,' he assured. Douglas stopped counting the silver. He had heard.

'My God!' he ejaculated with Scotch wrath. 'We want to sail *to-night!*'

At that the manager was terribly broken up. He could hardly talk—very much. How had he known? The gentlemen had not mentioned when. (In sooth we had not!) He could understand no reason for the hurry—the sea was always there. Unfortunately there would be no junks for five days. All those not engaged were being completely overhauled. The only way to sail so soon would be to get many men working on one junk; but that might be impossible, and would probably cost the foreign gentlemen more money—not much, of course.

'Well, I'll be damned!' Douglas sputtered. 'Now you tell this old Semite that he will accept the terms agreed on and get me a junk to sail by nine o'clock to-night. If not, I go now to another hong.'

Like a fat goose the manager waddled down off the kang. Regrets spilled out of him like bonbons out of a box. But he could do nothing. To-night was hopeless, without a special charge. Too bad, too bad! He escorted us to the door. He bowed low. Until we met again, we should 'go slowly.'

We left the door and walked away.

'My God,' I groaned. 'Almost five hours. That's the worst

I've ever struck. You don't mean to say that we've got to go through that again?'

'Don't get excited, lad. "Go slowly," you know.'

We plodded down the roadway, silent.

A hundred yards from the hong a servant came running to overtake us.

'He says,' the interpreter explained, 'please come back. To-night they have perhaps found a way to get one.'

We returned. The manager was all smiles and bows and a perfect *put-put* of *hao, hao, hao.*

'Well, old motor boat,' said Douglas, 'what's the dope? What explanation does he have, Mr. Huang? A new junk just came in after we left this place, eh?'

We paid the deposit; waited while each silver dollar was tested for its ring.

'Is it like this every time?' I asked.

'Yes, lad,' Douglas sighed wearily. 'Every time. The mysterious old Orient, you know.'

II

That night we went blithely aboard with provisions, our camp cots, a mattress for sleeping on the deck when the weather was calm (Douglas's idea), the interpreter, and, to act as cook, the boy.

In daylight a Manchurian junk is strange to behold, but that night in lantern shine, hemmed in by scores of others just like itself, it was distorted into shapes more grotesque than any phantasy. When the lantern sent the shadows rioting about the deck, our craft might have been any kind to which keel was ever laid—a galleon from Cadiz, a Barbary slaver, an ancient trireme fished up off Samothrace.

We were both, I think, aware of its fascination. We glared at the painted eyes on the prows moored near us, listened to the soft-lipped tide whispering about the black hulls, and yearned to cast off for the open sea.

'Boy,' Douglas instructed, 'you tell the *lao-ta* we go now.'

The skipper, however, seeing no cause for hurry, declared that we could not leave till the tide turned at dawn.

'You see,' Douglas jeered, 'these landlubbers have to have

the daylight. My viking ancestors used to refuse to sail out of Stavanger unless it was nighttime and no stars. Daylight was too easy.'

'Mine too,' I assisted. 'My freebooting progenitor from the fjords would only sail out during thunderstorms, and then he used to back out—stern on—just to show his seamanship. I hope *we* have a little dirty weather.'

The morning found us with a fair wind, coasting down the Gulf of Liaotung. Above us the bamboo ribs of the lugger sail were creaking gently as they rubbed against the mast. Green water was slipping like jade beneath the hull; and astern the soft hiss of the wake's foaming sounded silken and sibilant, like fast-falling snow.

The boy brought that luxury of the Orient—morning tea. We looked at our watches and then at each other. It was seven-thirty. We, eager seamen, had slept through all the din of embarking.

That day and the next there was nothing to do but to get sunburnt. We went at this with ferocity. When we lay down to sleep at night, we did so with whimperings, for the touch of clothing clawed like a Nessus shirt.

On these first two days many junks passed us by and all drew close to question the crew. Names? Where from? Going where? Cargo? Oh, foreigners! It was interesting to note that of all the ships which passed our own not a single one ever varied its questions. They were as stereotyped as a catechism. And always importantly at the end were the two obsessions of Chinese life—food, money.

Of the crews of these passing ships we obtained only a distant view, but a few days later we had an opportunity to study them at closer range—and they us. On that day we headed for an estuary and ran in against the ebbing tide. Our junk anchored alongside of six others; and while we delayed to eat lunch before going up the river to the town, the tide slipped out and left all seven junks lying like harpooned whales on a plain of slime. With ticking claws armies of invisible crabs sidled over pock-marked acres of mud to forage for food. Douglas threw an empty tin can, whereupon a million creatures leaped back to their homes, and the earth shuddered. It was the prod-

igality of throwing away that can which brought us an audience.

To forage for other cans, or, at least, for new sensations, the crews of the other six junks clambered over the decks and came to squat in a ring about us—these two strange barbarians from the lands of the West! Fascinated, they followed our every move.

'Look, look! He eats a bean.'

The others took up this discovery and handed it around much like the button in the game of 'Who's got the button?'

'A bean.'

'A bean.'

'Indeed, a bean!' cried they all.

'Now, eats bread. You look, it is bread.'

'Yes, yes, bread.'

'Bread.'

'You are not wrong, it is bread that he eats.'

'Look,' said the spokesman, 'that is salt. See, salt—and he's eating it.'

'Salt.'

'Salt.'

'Salt.'

'Salt!' cried all the crowd excitedly.

Some hours after our performance with knife and fork was over and the cheering had died away, the returning tide having floated the ships again, the crew made ready the sampan.

It was a typical tidewater Manchurian town, its ochre-colored streets drowned in sunlight and thronged with blue-clad coolies. Farmers from the interior jolted by, seated cross-legged in their thumping northern carts. Under tentlike white awnings hawkers of sandals and shears, of opium pipes and cotton socks, venders of medicine, seers of the future, magicians, mimers, dentists, yawped their wares. Occasionally a silent Korean strayed by, his baggy clothes white, his hat black, like a gauze flytrap set upon his hair. Birdmen screeched that they had falcons for sale, and others larks from Mongolia, perched on sticks and tied by the toe with a string. In all the din their throats trilled with song. Hammock-backed pigs squealed at a foot thumped on their ribs, asses brayed, and pariah dogs—

having slept too long in the middle of the street—kiyied at the nip of a cart wheel. About the red-jellyfish market the sunlight hummed with the oaths and prayers attendant on bargaining in the East.

Just north of here we found the Socony agent's shop, where a counter ran the length of the dirt floor, and where above the counter ranged shelves of calico and cheap printed cottons, and beside it, next the opposite wall, a round bin of millet seed. A corpulent person, stripped to the waist, leaned with his stomach grooved against the counter. As the day was warm, with the fan in his hand he cooled his armpits. When we asked for the proprietor, he grinned accommodatingly and confessed that it was he whom we looked upon.

We were led into the inevitable back room, with its inescapable kang, ancestor tablet, paper flowers, and that harridan of horologes—the foreign clock. After thirty minutes of weather talk, Douglas revealed his nationality by instructing the interpreter to 'tell him to cut out the bull and get out the books.' But these were only produced half an hour later, and only after the proprietor had declared that Douglas and I spoke Chinese like a native.

When questioned as to how much oil he had sold that year, the agent stated that the amount 'differed not much' from the year before. On being pressed, he elaborated by saying that it might be a little less or a little more. Anything more accurate was unobtainable. He had sounded the chord which we should hear for two weeks throughout the trip.

After two hours over accounts, we proceeded to the godown. It was a long shed with earthen walls, stacked to the roof with tins of oil—the whole place smelling like a garage and ten times as hot. We counted the rows of wooden cases up and down, along, to the side. We removed a whole section right through the middle to see that the centre was not hollow. And the results showed that of Tiger Brand, Brilliant, and Eagle there were not too few but too many.

'This,' Douglas explained, 'is the native agent's favorite dodge. You see, he has reported half this oil to the company as sold. It's neither sold nor paid for. This bird thought that Mukden notes were going to decrease in value. So he specu-

lates that the company will raise the price of oil. Then he can sell at the new price and pocket the difference. Of course this is against the company rules and against his agreement with us. But as an inspector comes to this town only once a year the agent can afford to take a chance. These birds are clever.'

The epilogue to our visit offered me even more amusement. Douglas sought out the agent for the Asiatic Petroleum Company and after him the Texaco man. As with the Socony agent, he asked each about his business and to see his record of sales. There was no objection to this request.

'Strange business methods here,' I commented.

'Not at all,' Douglas said. 'The A. P. C. and Texaco will be allowed by our own agent to see our books, just the same. Convenient, isn't it? The mysterious old Orient, you know.'

III

And then one night toward the end of the trip we got our storm.

The junk was heading out to sea, intending to round a headland off our starboard bow and, on the lee side, anchor for the night. Darkness was shutting in, and as we looked ahead a beacon just beyond the end of the cliffs began to wink its light.

The sky darkened astern and clouds hanging low over the water shook out a sullen indigo darkness over all the sea. The wind, which had been from off our starboard side, died suddenly, like a bird shot on the wing; and the junk, wallowing in the smooth swell, lay with slack sail in water more glasslike than the Everglades. I looked again astern. Herded denser than black bulls the on-coming clouds were stampeding the sky.

'I think, Leif,' Douglas commented, looking sternward, 'that we are in for a bit of a blow.'

'I rather suspected that myself,' I said. 'I hope it's worth while. None of these zephyrs for me. My viking blood—' I was interrupted. The water ruffled into scallops like gray fur blown backward. A single puff of wind—like a gust from a suddenly opened door—struck the sea. It heaved the junk forward, and with such power that it seemed to lift her as though a gigantic hand had grasped her keel. Then, as if the door whence the wind came had been slammed shut, the sea became

once more as smooth as marble. We looked at each other questioningly.

The lao-ta came forward and spoke with the interpreter, who informed us that the skipper wished to borrow one of our fowls. We had brought five on board with us to be sure of fresh meat. There were two left, hiding in the bow under a coil of rope.

'The captain,' said the interpreter, 'thinks that a bad storm comes. He wants one chicken, to do sacrifice.'

'Let's let him have it,' Douglas said. 'It will be worth seeing. This, you know, is often called the twentieth century.' He turned to Mr. Huang.

'If he's certain it will do good, all right. He's sure, eh?'

'Yes, all the crew think so. Funny people,' said Mr. Huang, who spoke disparagingly of all such foolishness and wore foreign clothes. With that he disappeared into the hold.

The lao-ta silently wrung a chicken's neck, and then went below. He returned in a few minutes with the chicken featherless, with a box of matches (made in Sweden), an incense stone, a fistful of joss, and with a bare knife stuck in his girdle. Going forward to the very front of the bow, he knelt down, struck a match, shielded it in his long gown from the rising wind, and applied to the flame a stick of joss. Presently, when the tip smouldered, he stuck the other end in the incense stone. Smoke swirled in a blue thread out on the wind. The lao-ta, on his knees, bumped his forehead nine times to the deck. With that he took the knife from his belt. Across the tightly bent neck of the fowl he drew the blade once. A red gash followed it, and from the yellow skin drops of scarlet dripped on the deck. With the neck bent back to open the wound, he then moved about the forward end of the ship, smearing all parts with bright crimson daubs of blood.

Returning to the joss, he kowtowed again, and thereupon sliced off the comb of the chicken, its wattles, and its toes. The eyes and the tongue he plucked out with the knife point. These appendages of our fowl he cast into the sea, bowing three times as he threw each one. Having again bumped his head nine times, he then went aft, the chicken dangling from his thumb by its crop, and disappeared with it below.

We felt reassured after these precautions, but wondered

about the ultimate fate of the hapless bird. That, mercifully, was shrouded from our eyes—although there were certain savors on the following day.

'But look!' Douglas cried, his eyes on another part of the ship. The five men of the crew took the junk's thirty-foot sweeps, laid them horizontally on props three feet above the soap-box deck, threw bamboo mattings over them, and then with rope lashed down the whole to iron rings on the sides of the deck. The top of the junk now resembled a long tent with steep sides, its ridgepole ranging the length of the ship. At the mainmast a loose corner of the matting allowed entrance for one person at a time, and probably, I foresaw, for the rain.

We decided to put our big mattress (Douglas's idea) under the matting and not to go below into the upper part of the hold. It would be breathless there and somewhat crowded because of the wood roaches. Then, too, it was our intention to enjoy the storm.

The wind hit us now from astern and seemed to increase with the quick acceleration of a falling body. As it was almost totally dark outside, we squeezed our way in by the mast and lay down on our mattress, put just under the matting roof. The place was cramped for room and we could sit up only by bowing our necks and shoulders. We smoked, and of storms we talked disparagingly.

The rain came along with the wind and beat on the matting in drops heavy like mercury. We lay reveling in our snug quarters; but in half an hour the wind had mounted to such a frenzy that I, for one, was beginning to wonder whether we had not been foolish to ship aboard what was probably an old and rotten hulk. I heard the seas begin to tumble over the port bow and knew that the deck three feet below us was awash. With every lift of the bow the surges hammered against the sides with staggering blows. At each wave the hull through all its length shuddered sickeningly. This endless, forever ceaseless, constantly recurrent pounding, pounding, pounding, would in time, I suspected, wear down my nerves.

We lay in the dark trying to keep from rolling from side to side yelling at each other in an attempt to outhowl the wind.

'If the crew were all vikings,' Douglas shouted, 'I'd order

them to sail her out to the open sea.' We both laughed at this idea.

'Where do you think we're heading for?' I asked. 'Trying to get round that light on the point? Rocks there. Cliffs. Want to make the open sea, where there's lots of room.'

'Sure! We'll be picked up somewhere by an Empress boat—castaways.' We laughed.

'Write a book,' I suggested. We laughed—loudly, that each might hear.

'Don't suppose this old tub has any open seams, do you?'—from Douglas.

'Don't know,' I said; 'just heard a slight gurgle below. Probably means a leak. Hate to have to order the crew below to caulk up. Tough on the boys. They'd die of fright.' We laughed—about equally—at the scene thus suggested.

'Say,' Douglas shouted, 'that mast is expressing itself, isn't it?'

The mast was groaning and craunching as if it would tear itself loose from its socket. The noise produced a chill tingling up and down my spine. Sudden weakness attacked the muscles of my thighs, and I thanked all the gods of the sea that I had no need to stand up. My legs, I suspected, would flutter under me. At another plunge of the ship the noise increased. The wind and the sea, it appeared, were using the mast like a pestle, grinding it around below us there in the bowels of the ship. In the open above, it must be bending like a whip. Secretly, I wondered how any wood could stand such a strain.

'Be great,' I suggested to reassure Douglas, 'if the mast went by the board.'

'Yeah,' he yelled; 'but if it does, hope she doesn't splinter. I'd dislike to be impaled.' We laughed—loudly—at this droll idea.

For a few moments we lay still, saying nothing, listening to the concussion of those tons of water against the bow—*boong . . . boong . . . boong*.

The ship rocked on her side and rolled us in a heap to starboard.

'Hey,' roared Douglas, 'take your knee out of my face, will you!' We disentangled ourselves, laughing.

'I just happened to remember an interesting fact,' Douglas

shouted. 'The company report from last year mentioned twelve native junks wrecked with loss of oil and ten men just off this shore last August. Just about this date, I think.' We laughed at this, too.

'If we do have to leave the ship—on a spar—get marooned, you know—what'll we take—can of beans or asparagus?'

'Asparagus—lash them together—make a raft—hey!'

The ship heeled sharply over, rolled us to one side, and dumped us down like apples out of a barrel. Before we could collect ourselves the return roll had spilled us in the other direction. I became somehow mixed up with something soft and heavy. Douglas on top of me! From somewhere in the darkness his voice yelled, 'Hey! Get off me!'

'I'm not on you—you're on me!'

The ship, without warning, pitched. We were flung together and in some way our heads cracked one against the other. For a moment we were stunned, and then at the top of our lungs we yelled, both at once and wrathfully, '*Ouch! Hey!* What's the idea?'

'Well, what's your idea? Trying to brain me?'

'Don't be such a funny man,' I snarled. 'Get off.'

'I'm not on you.'

'Well, something is.'

'Something's on me, too. Where's the mattress?' We groped in the floundering darkness. A sudden drop of the ship must have up-ended the mattress and then rolled us under. It was on top of both of us.

We started out to get it under us again, but the ship by this time seemed to be sitting back on its haunches like a trick dog. It was only a matter of time, we believed, when it would fall over backward. In rearranging the mattress it was impossible to sit up in any way without striking one's head. Arched on our backs, propped on an elbow, groveling on our stomachs, we tugged at that invisible bulk. It had swollen since yesterday. It had thirty-two corners to it, all designed to catch against something. It was around us, over us, between us. Half the time we were tugging against each other. Cooped up in the blackness of that tunnel-like space, we toiled like two moles trying to move a bank safe.

The ship slung us again to one side, loosening our grip on the mattress. I landed abruptly but painlessly against something soft and yielding. Douglas let out a sudden '*Uggh!*' and immediately afterward a string of blasphemies from the bottom of his soul.

'What's the idea? First you try to dash out my brains, and then you knee me in the pit of the stomach. Be *careful*, will you?'

Words like this, I thought, were a breach of friendship. I felt too injured by them to answer. We lay there in silence, listening to the mast protesting. If that mast had a soul, I reflected, it was certainly at that moment being rived upon the burning spits of Hell.

Quite unexpectedly Douglas's spirits seemed to have revived. He began to talk again.

'I'm awfully sorry for the interpreter and the boy,' he said. 'Bet they're sick.'

'Yeah—landlubbers.'

'Crew's probably sick, too,' he commiserated. 'Just for fun, think I'll take a look outside. See if there is any sign of them.' He warped himself toward the mast.

After a while I heard him return, inching himself along.

'Any sign of the crew?' I taunted.

'No'—wanly.

'Well, you stayed quite a while.'

'I like to be outside in rough weather.'

A crash of water drowned further words. The ship seemed to poise on the pinnacle of something, to waver dizzily, to shudder into the depths. I felt her every quiver through every fibre of my frame. Mutely I squirmed to the mast, poked out my head. The blackness was full of stinging pellets of rain. The air—great gulps of it—was good. Some minutes later I returned.

'Been for a little promenade?'—from Douglas, scornfully.

'I wanted to see if the mast light was lit. Dangerous without it.'

'Well, there is one thing worse than a man who is seasick, and that is one who is and won't admit it. But of course these guys with no viking—' He hitched himself toward the mast. I fol-

lowed him, eager to get there first. We remained a little while, each one occupied with his own affairs.

And then through blurry eyes we looked around us in bewilderment. We had sailed into another world.

I had seen phosphorus before—furring the prows of a liner dipping through Hawaiian seas; but that was like a watch crystal compared to this. The raindrops struck the sea in dancing sparks, and the leagues of black water became lit with a trillion twinkling lights. Spindrift from the comber crests swept down the air in gusts like opalescent snow. The tall surges breaking and crumbling under their own weight of foaming water were long, gleaming reaches of ghostly light—comets with swishing, serpentine tails rushing wind-driven through the tumbling stars. It was as though the universe had been upturned and we—these two mortals—were being tossed about by the winds of heaven among the star-swarming skies. We had almost forgotten the ship and the storm when a wave of salt water caught us in the face and drenched us through. We drew back, closing the flap of the matting after us.

'Wonderful, eh?' Douglas's teeth chattered. 'Too bad we can't appreciate it more.'

'Yes,' I yelled; 'like to look at it in a nice warm living room.'

The rain and spray had long since begun to leak through our mattings. I was shivering with the cold as we lay down again on the sodden mattress.

'Getting fed up,' Douglas confessed, his pride at low ebb. 'Wonder what's the time?'

There crept into my mind the thought that the storm might be more serious than we would admit. We had no means of knowing. Even now we might be being driven far out to sea. The junk was undoubtedly only an old leaky hulk. She might founder any minute and go down. Such a small craft would go quickly. I wondered just how many minutes it would take. But what did it matter? We couldn't get out in time, anyway. We were lashed in like slaves in a drowning galley. Still, in the darkness, the groan of the mast. The crash of the seas over the bow. The spray, still, like whips above our heads. Beneath us that mattress, sodden, icy cold. Would morning *ever* come?

Each of us saw the face of the other—a corpse-gray mask,

black holes for the eyes and mouth. We knew that the light had come. Douglas said:—

'I hand it to the boys. They're not as good as our viking ancestors, but they're second. They've stuck to the old bathtub all the night. They're sailormen, all.'

'Yes,' I said, without much enthusiasm.

We found the light little cheer. For me the long imprisonment weighed on my spirits like black despair. Suddenly Douglas spoke what were almost my identical thoughts.

'I don't know about you, but I'm going to get out of this hole even if I'm washed overboard. Primal fear of imprisonment, confining of movement, and all that. Psychological fact. My nerves are in the raw.' He crawled to the mast, stuck his head out, and then stood up. I lay debating whether to follow him. The wind slackened a bit, and I heard him call.

'Come on out! Come on out! It's great. Your viking blood will revel in it. Come on out—I want you to see what a good crew we have, and what a devil of a fine sailor *you* are.'

At the mast we stood holding on to a halyard apiece, bracing ourselves against the pitching of the ship. There was no one but ourselves abroad. Not a person to man the ship. For a fraction of a second I wondered if the crew had been all washed overboard, and then the truth broke upon me. I looked at Douglas. He was grinning sheepishly.

The skipper and the crew had slept below the whole time. Our junk had been anchored all the night. With four anchors down—we counted them—we had been riding out the storm.

8. *Faults of Figures of Speech.* Because the figure of speech is so very effective in descriptive writing, it is not at all strange that the figure of speech is frequently abused. Such abuse usually comes from the fact that the writer has not himself visualized the figurative idea. He has thought of the figure probably as merely a decoration; the figure has not grown spontaneously. Beware, then, of the deliberately manufactured figure of speech. Such a figure may have the fault of being far-fetched as in this sentence, "His pronunciation was as accurate as a Toledo scales." Or it may be incongruous as in this, "The

newly laid cement was as smooth as the back of a mouse." But more often the fault of the figure lies in the fact that the figure started with one notion of comparison and ended up with another. This is known as the mixed figure. We are all familiar with such absurdities as, "He never opened his mouth but he put his foot in it," "John received serious injuries at the hands of a bulldog," "The backbone of the crime wave has been nipped in the bud," "The American ship of state sails on serenely, for it is founded upon a rock." Although none of us may ever write anything comparable with the paragraph quoted below, nevertheless the mixed figure does occur so frequently, even in the case of writers that ought to know better, that we must be on our guard against it. It happens that there is a very simple remedy for it and that is the fact that no figure that the writer clearly visualizes is ever likely to be mixed.

> But, ladies and gentlemen, they cannot strangle the hand of destiny! It will speak—the hand of destiny will speak with its millions of tongues and will kick into the gutters and sewers of an outraged citizenship the accursed traffic, while it weeps hot tears of sorrow for the distress and misery this evil has brought upon mankind. Yes, the hand of destiny will sweep on and on until it perches in triumph upon the banners of our cause and shouts aloud to all the world, the while it bows its head in sadness over the wrongs that cannot be righted. The strongholds of iniquity have been choked to death.

Because the mixing of one's figures of speech is so common in everyday life, a writer will sometimes put a mixed figure into the mouth of one of his characters deliberately—usually for humorous effect. The mixing of the metaphors in the following examples is obviously intentional.

> I put my head into the lion's mouth. He who tries to employ the iron hand with Constance usually finds that he has bitten off more than he can chew, besides getting his metaphors mixed . . .
>
> —C. S. Forester, *Love Lies Dreaming*, p. 136. Quoted by permission.

"What if she does run on the rocks a little, and bump her nose and stub her toe——" He was getting mixed in his metaphors, but his sincerity was undeniable.

—Edna Ferber, "Mother Knows Best." From *Mother Knows Best*, p. 10. Quoted by permission.

9. *Cliché.* The stereotyped figure of speech is as bad as the stupid "yours of the sixteenth to hand," "please accept thanks," "I beg to reply" of the lazy business man's letter. Men that are "brave as lions" or "cunning as foxes," lawns that are "velvety," "silvery" moons, "raven" tresses, "ivory" brows —all these were worn out long ago. They were in the beginning very good—too good, in fact—and everybody used them until they no longer registered any imaginative impression at all; indeed, they became merely rubber-stamp expressions. Critics apply to this sort of figure the term *cliché*, which originally meant a die used many times for the same impression. But you must be on your guard and not go completely to the other extreme in your reaction against the *cliché* and deliberately manufacture hideous and grotesque figures in trying to achieve something different. The following light verse brings out the idea of the *cliché* and the even greater evil that sometimes takes its place.

B. C. (Before Cliché)

Morning

I watched a fluffy cloud drift by
Across the boundless blue of sky
And saw the sun's rays, molten gold
Upon the dewy earth unfold.

Evening

I felt my fettered soul uplift
Before the rosy sunset drift
And in the hazy blue afar
I saw the gleaming evening star.

A. D. (After Discovering—'em)

Morning

I saw the sun with battered face
Trying to warm the human race;
I watched a sodden cloud limp by
Like some discouraged custard pie.

Evening

The sleepy sun in flannels red
Went yawning to its Western bed
I saw one shivering small star
No brighter than our dishpans are.

—Jewell Martin

—Quoted by Louis Untermeyer in *The Forms of Poetry*, p. 8. Quoted here by permission.

IV. Assignments in Description

1. Describe for purposes of identification: (a) a person who has disappeared; (b) a lost animal; (c) a stolen article; (d) a building that some one is trying to locate.
2. Write a description that might be used for a handbill or be printed in a newspaper offering something for sale; asking for information about something lost.
3. Write a guide-book description of a building or a park or a monument.
4. Describe so as to distinguish between two things that are somewhat alike—two makes of automobile brakes; two kinds of telephone transmitters; two kinds of instruments of an orchestra; two kinds of playground balls.
5. Write a description in one sentence of a *sound*—meadow lark, mourning dove, sawmill, automobile climbing in low gear.
   Smell—hot steel, late autumn in the woods; hay-fields; clover patch; fungus in the deep woods; dust after the first few drops of rain; air after a snowfall; chlorine gas.
   Taste—gooseberries; ripe olives; crystallized ginger; paw-paws; roasted chestnuts; good Chinese tea.
   Touch—long-haired fur; piano keyboard played on in the

dark; electric shock; bread dough; peach skin; cold steel; soap suds; first touch of water in diving; ice.

6. Write a brief description involving more than one kind of image—dinner at the dormitory; the stack room at the library; my old car; grandmother's house in the country; the popcorn wagon; Saturday night at the movies; the junior prom.
7. Bring to class examples of good descriptive phrases or sentences from contemporary prose.
8. Bring to class any good illustrations you have come across of images through any of the five sentences.
9. Bring to class some good portrait sketches that you have come across in your fiction reading.
10. Write a good portrait sketch of some character famous in fiction or history—Silas Marner, Ichabod Crane, Mr. Micawber, Jeannie Deans, Elizabeth Bennet, Shylock, Robinson Crusoe, Willie Baxter, Julius Caesar, Miles Standish, Lorna Doone, Jefferson Davis, Savonarola.
11. Describe some member of your family in a favorite pose—father reading the paper or carving the turkey, or operating the radio; mother mending or cooking or playing bridge; sister before the mirror or practicing a Bach exercise at the piano; brother in his first "Tux" or learning a new dance step; auntie telling mother how she should manage her children; baby learning to eat with a spoon; my roommate studying his lesson.
12. Describe in one paragraph some great dramatic moment in history—signing the Declaration of Independence; Caesar crossing the Rubicon; Napoleon at Waterloo; Balboa seeing the Pacific for the first time; Lee surrendering at Appomattox; Lindbergh landing in Paris.
13. Describe a building or scene from a fixed point of view, then from a moving or changing point of view—New York as you approach in a vessel; Butte, Montana, as you approach on a train from the East; Los Angeles as you return from Mount Lowe; Chattanooga as you return from Lookout Mountain.

14. Describe from imagination a typical person—such as a careless boy of fourteen; a young man who thinks he is the Beau Brummel of his town; a gossipy old maid; a flapper clerk of a five and ten-cent store; a fourteen-year old girl in love with the boy who sits behind her at school; an old skinflint; the town loafer; a country store-keeper; the family doctor; a garageman.

15. Describe from imagination or memory a country scene from the point of view of one reared in the country; from the point of view of a city visitor—a threshing scene, filling a silo, haymaking, making maple syrup, pruning or spraying an orchard, spring plowing, apple-picking.

16. Describe from imagination or memory a city scene from the point of view of one used to it; from the point of view of one to whom it is relatively new—a city street at night as the theatres let out, a midnight meal at a fashionable restaurant, a fire, a policeman making an arrest, a traffic cop handling a traffic jam.

17. Describe from imagination a scene giving a definite impression of horror, grandeur, confusion, comedy, mystery, contentment, or solitude.

18. Describe some favorite haunt or scene of childhood as now viewed in pleasant reminiscence—neighborhood fire-engine house, backyard apple tree, the old swimming hole, the playhouse, the old barn loft.

19. Write a brief description of one of the following—
    a. Night in a city street
    b. Crowd at a baseball game with the score tied in the ninth inning
    c. Dawn in the country
    d. A moonlight night in the city
    e. My native town as seen from a high building or a hill
    f. Fair day in a small city
    g. Interior of a factory during working hours
    h. A college professor conducting a lecture
    i. An old darky fishing on a hot summer afternoon

20. Write a brief description of one of the following—
    a. Departure of the California Limited
    b. A barnyard after a rain
    c. At the cafeteria
    d. Trying to get a book at the library for collateral
    e. A country dance
    f. A grade school just dismissed
    g. How I used to feel—passing through a woods at night; taking a cold bath; on hearing my name called at a school in an oratorical contest or debate; getting up on a cold morning to build fires; wearing a new garment to school; when the curtain went up for the first act of a play I wrote.
21. Make a careful study of some good descriptive passages to discover the words of strong connotive value that have been used. Note whether they are nouns, verbs, adjectives, or adverbs.
22. Revise some of your own descriptive writing from the point of view of the words used. Replace general words with specific. Select expressions with connotive value. Study carefully the result.

CHAPTER FIVE

NARRATION

I. Introduction

A. What is Narration.

Narration is story-telling. It is a setting forth of events. Inasmuch as its principal characteristic is action, narration is in itself the most interesting sort of writing to read; for we are always stirred by happenings. We respond to the happenings themselves as we come upon them one by one; but frequently, in addition, we are made curious regarding an ultimate outcome. As a reader will respond more readily to narration and will sustain his interest in narration longer than he does in the case of any other kind of writing, it is not strange that there is very little writing that does not make some use of narration. For discourse that has a narrative ingredient in it has a much better chance of holding a reader's attention than it would have without.

B. Relation to Other Forms of Discourse.

It has just been pointed out that narration is at the very center of prose discourse; that there is very little writing that does not, in one form or another, involve something of narration. Even a paper that is primarily descriptive, like Thoreau's "Brute Neighbors" (in *Walden*) or William Beebe's "Jungle Night" (in *Jungle Peace*), frequently makes use of a narrative thread. Likewise, we saw above how often narration enters into expository writing either as the fundamental method used, as in Ralph Bergengren's "Furnace and I," or as an enlivening touch in the way of an anecdote, as in A. A. Milne's "Intellectual Snobbery." (See p. 81ff.) The use of anecdotes and stories more or less complete in themselves is, of course, very common

in public speaking, debating, and preaching. In truth, to repeat, narration occupies throughout prose writing and speaking a commanding position—probably the most commanding of all the so-called forms of discourse.

C. Forms of Narration.

All narratives may be classified as narratives of fact and narratives of fiction. Under narrative of fact we may place history, chronicle, biography, memoirs, diaries, much newspaper writing, various kinds of business reports, and the like. Under the second class come novels, romances, short stories, tales, and dramas.

II. Kinds of Fictive Narratives

A. Simple Narrative.

Our main interest in this chapter will be in the narration of fiction, of which we may distinguish two kinds—simple narration, narration without plot; and complex narration, narration with plot. At present it will suffice to say that a narrative without plot is one that proceeds from beginning to end without any hindrance or check to its one line of action, whereas a plotted narrative is one in which the main line of action is complicated by one or more lesser lines. In a simple narrative the reader's principal interest is rather in the individual happenings than in a final outcome, whereas interest in a final outcome is one of the distinguishing things of a fiction with plot, as we shall see later. Simple narrative, because it lacks, in the absence of plot, the very best means of holding a reader's interest for any great length of time, is usually of relatively short length, although in *Robinson Crusoe* and *Gulliver's Travels* we have two simple narratives that are very long. Anecdotes, narrative sketches, and parables are simple narratives. So, too, are many short stories—Irving's "Rip Van Winkle," Hawthorne's "Birthmark," Poe's "Fall of the House of Usher," De Maupassant's "Necklace," and O. Henry's "Furnished Room," to mention only a few well known examples.

B. Plotted Narrative.

As has been suggested, plot is merely an amalgamation of two or more distinct lines of action, each of which might have been developed as a complete simple narrative. A line of action, to repeat, is a sequence of events which involves a given set of characters. The sequence that explains how Silas Marner happened to leave Lantern Yard, how he settled at Raveloe and became a miser, how his gold was stolen, how little Eppie came into his life, and how under her influence his faith in man and God was gradually restored is a definite line of action. If George Eliot's novel were this line alone, we should, of course, call *Silas Marner* an unplotted novel. But there is in it another sequence of events, another line of action—a line that has to do with the clash between Godfrey and his brother Dunston which causes the latter to steal Marner's gold after killing Godfrey's horse, with the clashes between Godfrey and his father and Godfrey and Nancy which cause Godfrey to refrain from acknowledging Eppie as his child, with his confession fifteen years later to Nancy, with her urging him to bring Eppie to live with them, with Godfrey's unsuccessful mission to Eppie, and with his return to Nancy with the conviction that "you can't pay some debts like money debts by saving over the years and paying in one lump sum." This sequence of events that deals mainly with Godfrey and Nancy is likewise a single line of action. George Eliot might have made out of it a complete narrative. Had she done so her story would have been a simple narrative—that is, a narrative without plot. Instead she chose to amalgamate these two single lines, and the result was this thing we mean by plot.

Shakespeare makes use of four complete narratives in *The Merchant of Venice,* any one of which might have been written into a simple narrative. There is the Bond Story, that has to do mainly with Shylock and Antonio; the Casket Story, that has to do with Portia and Bassanio; the Elopement Story, that centers about Jessica and Lorenzo; and the Ring Story, concerned with Portia and Bassanio and Nerissa and Gratiano. By weaving

these four complete narratives together, Shakespeare made *The Merchant of Venice* a plotted narrative. One thread of Longfellow's *Courtship of Miles Standish* has to do with the clash between Miles Standish and John Alden over the idea of what constitutes true friendship; the other is the love story of John Alden and Priscilla. To take one final example from short stories, we may note that in Hugh McNair Kahler's "Buck-passer" [1] one thread of the plot is the sequence of events showing how Wilbur Heskett became a successful executive in spite of himself, and the other thread is the story of the ups and downs in the love affair between Wilbur and Cynthia. From such examples it is probably evident by this time that the amalgamation consists in the identifying of the main characters of one line with the other line, or lines, of the action.

Remember, that it has never been said that every story must have a plot at all, for many of our finest stories—especially short stories—are simple narratives. But if you find you can make a more effective story through the use of plot, then a method of procedure is to see if you have two lines of action that are complete enough in themselves to make simple narratives; next determine whether you can amalgamate them by making some of the characters of one common to the other.

III. Elements of a Narrative

There are four obvious elements of a narrative and one possibly not quite so obvious. First of all a fiction must be more or less definitely about something: it must have back of it an idea—Theme. Then something must happen—Action. Naturally, there must be some place where the action can take place—Setting. And finally—a matter too often overlooked—there must be a definite mood or spirit in which the whole fiction is conceived—Mood.

A. Theme.

A vast amount of fiction-writing of beginners is futile because their stories are about nothing in particular. There may be

[1] In his volume *Babel;* also in *Short Stories by Present-Day Authors* (Pence).

action, to be sure, but happenings alone are not enough. A story to make any headway must be about something. Therefore, in order that your fiction have a chance to be worth while, it must have significance. And this significance we call its underlying idea or theme. Now a theme is nothing more or less than a conviction about life that has come to you through observation and meditation—such as, for instance, "The man that digs a pit for another is pretty likely to fall into it himself," "Murder will out," "You have to pay for your mistakes sooner or later," "Real courage will reveal itself in an emergency." A theme may involve a moral or ethical idea, as "Honesty is the best policy"; or it may be a truth of life, as the author sees life, without any moral or ethical significance, as "A good executive is he who knows how to pass the buck." Again, a theme may be some conviction that the author believes in, or successfully pretends to believe in, but with which we cannot agree, such as "Effects in life are out of all proportion to their causes," the theme of De Maupassant's "The Necklace."

Now we all have convictions about life, and our convictions are, for the most part, pretty much the same. This means, then, that, inasmuch as life has taught us all practically the same lessons, these convictions as they appear in the form of themes for fiction are common property. It follows that the better the theme is—that is, the larger the number of people that have a conviction about life corresponding to it—the oftener it has probably been used as the basis of fiction. It should come to you as a great relief, therefore, to know that originality in fiction does not come through newness of theme. In fact, your best chance of success will be to use a theme that has proved itself sound and convincing by the test of time; for, as a rule, it is in such themes that most readers have the liveliest interest. The theme of George Eliot's *Silas Marner* may be stated in the language of the Bible, "A little child shall lead them." The idea of *The Merchant of Venice* may be phrased thus, "He that killeth with the sword shall perish by the sword." "Greater love hath no man than this that he lay down his life for a friend"

may stand as the theme of *The Tale of Two Cities*, and "He that controlleth his spirit is greater than he that taketh a city" as that of *The Courtship of Miles Standish*. In fact, you will find the Bible a perfect storehouse of themes inasmuch as it is our greatest storehouse of convictions about life.

A theme that sums up what is a pretty well established conviction of your readers will be the easiest kind for you to make convincing in a fiction. Therefore, in the early stages of your story-writing, at any rate, while you are busy trying to acquire an expert craftsmanship, you will do well to base your fictions upon some of the themes that have proved so sound that they have been used again and again.

B. Action.

While an idea to write about is the starting point, an idea alone is not enough. You must have a series of events with which to give dramatic expression to your idea; that is, you need a series of happenings so that your reader may see your theme in action. If you have just one uninterrupted series, as in De Maupassant's "The Necklace," the result will be a narrative without plot. But if you have two or more distinct series of events that tangle with each other, you will have a plotted narrative. True, many of our greatest fictions—especially short stories—are fictions without plot. And it may very well be that you, too, can write a fiction without plot that will be highly successful. You can find out, of course, only by trying. But inasmuch as most beginners are not experienced in character delineation or in the creation of atmosphere you will find, at least in your early attempts, plot to be a most serviceable element. In other words, of the three elements of plot, character, and setting, one of them has to be big enough and effective enough to carry a fiction to success. And most beginners can achieve such effectiveness through plot long before they have sufficient mastery over characterization or the creation of atmosphere to justify them to attempt an ambitious fiction without plot. But be that as it may, action, whether in the

form of a single sequence or several distinct sequences, is well nigh indispensable at least in the fiction-writing of the beginner.

1. *Parts of Action.* Action, whether in the form of one single line or of several distinct lines woven together to form a plot, is fundamentally a series of crises or happenings. Naturally, these crises vary in intensity and in importance. Some of them serve simply as means to larger ends; others seem to be big enough and thrilling enough to stand out as the big moments of a fiction. Let us see now what some of these happenings or crises are which are common to all stories and are of such vital importance to the writer of fiction.

a. BEGINNING. The action technically begins when the first thing happens. In *The Courtship of Miles Standish* it starts when Miles makes his proposition to John regarding the courting of Priscilla; in *The Merchant of Venice* when Bassanio puts before Antonio his needs of money with which to woo Portia; in *Macbeth* it is the prophecy Macbeth hears from the witches. In all of these the action starts very near the beginning. But frequently this beginning of the action is preceded by what is sometimes called the "exposition," a part in which the author either through exposition pure and simple or through what is known as non-dramatic narration, which will be discussed on page 230, puts us in possession of all the information we need in order to understand adequately the story that is to follow. This "exposition" frequently conditions the story as to time, setting, theme, and mood, and serves to introduce the main characters. The opening paragraphs of De Maupassant's "The Necklace," down to the words "But one evening" at the beginning of the seventh paragraph, serve the purpose of such exposition. The action itself does not begin until M. Loisel hands his wife the invitation to the ball.

Logically such exposition will precede the opening of the action of a story; but a writer frequently, in order to secure the maximum of interest at the very opening, will start his narrative with a stirring bit of action and then go back later to give in explanation any material preceding this first action

which the reader needs to know. This procedure will be discussed under "Location in Point of Time," page 228ff.

b. TURNING POINT. The turning point, one of the three crises of major importance in a fiction, is the crisis at which the story turns finally towards its conclusion. Up to this point complication, or the tangling of the plot threads, has been of primary concern; now resolution, or the untangling, takes control. Up to this point emphasis has been upon causes; from now on the emphasis is on results. The turning point is, then, a point at which for a moment the story is at equilibrium through the balancing of the forces at work in the fiction; it is the "make or break" of the action. Very naturally, then, in a fully developed narrative, like a novel or a full-length drama, such a turning point will occur about midway through the story. The turning point of *Silas Marner* is the place at which Silas decides to keep little Eppie. Godfrey's decision to remain silent is the turning point of the minor thread, incidentally. The turning point in *The Merchant of Venice* is the choice of the lead casket by Bassanio. The turning point of *Macbeth* is the escape of Fleance. In *The Courtship of Miles Standish* the turning point is John Alden's decision not to return to England after all.

Because short stories, unlike novels and full length dramas, are artificially foreshortened and do not pretend, as a rule, to give the illusion of a life history of a character, their turning points are not usually to be distinguished from their climaxes.

c. CLIMAX. Climax, the second crisis of major importance, is the point of highest interest, the point towards which the whole fiction has been tending. Because of the demand for climactic effect in fiction—a kind of gradual increase in interest as the story proceeds—it is natural that the climax shall occur normally towards the end, because after the climax has been reached the story must of necessity fall in interest. The climax in *The Merchant of Venice* comes in the court room scene when Portia says to Shylock, "Tarry a little; there is something else." In *Macbeth* it comes in the last act when Macbeth realizes

the fullfillment of the prophecy of the witches; in *The Courtship of Miles Standish* when Miles Standish stalks into the room as John Alden and Priscilla are being married; in *Silas Marner* when, after Godfrey has rebuked him for being selfish, Silas says, "I'll say no more. Let it be as you will. Speak to the child. I'll hinder nothing"; in "The Necklace" when Mme. Loisel says to Mme. Forester, "You remember the necklace you lent me . . . ? Well, I lost it."

Because the fall in interest after the climax is very likely to be rapid, many writers, from Poe on down, have tried to end their stories—especially short stories—as quickly after the climax as possible, the climax of Poe's "Ligeia" occurring actually in the very last word.

d. DENOUEMENT. For want of a suitable word in English we have to borrow this French word to designate the third crisis of major importance in a fiction. By it we mean that part of a fiction—usually a crisis in the form of a final act or decision on the part of the leading character—coinciding with the climax or immediately following it which answers all the legitimate questions of the reader. It is the culmination or outcome of the story. In *The Merchant of Venice* it tells us what happened to Shylock and Antonio; in *The Courtship of Miles Standish* it tells us what happened when John and Miles, who had parted after a breaking of their friendship, meet just as John and Priscilla are to be married; in *Macbeth* it tells us how MacDuff slew Macbeth as a final fulfilment of the witches' prophecy; in *Silas Marner* it tells us of the marriage of Eppie and Aaron and the very significant absence of Godfrey from the wedding. In De Maupassant's "The Necklace" it is the declaration of Mme. Forester that the lost necklace was false and was worth at most only about five hundred francs. In Poe's "Ligeia" the very last word is both climax and dénouement.

It should be noted that an author is under no obligations to answer *all* of the reader's questions—only those questions legitimately raised by the given fiction, the answers to which are by conditions of the story within the knowledge of the

author. It was not a part of the story De Maupassant had to tell to inform us what happened after Mme. Forester made the statement that the lost necklace had been false and worth only about five hundred francs. Henry van Dyke does not answer all our questions in "The Night Call," [1] but he could not do so, for the answer to the mystery was not by conditions of the story within his knowledge. Owen Johnson in "The Fifty-First Second" [2] perversely withholds information that presumably was within his knowledge and information that the reader is entitled to. Such a story is needlessly irritating and technically defective. In planning the dénouement of your fiction, therefore, determine what questions you have raised in your fiction that your reader has a right to have settled and then whether the answer to these questions is, by conditions of your story, within your knowledge.

e. CONCLUSION. Some stories do not close with the dénouement. For one reason or another the author adds a word of his own. Sometimes he points the moral of his story, as does Hawthorne in "The Ambitious Guest" and O. Henry in "The Unfinished Story." Sometimes he gives in the form of an epilogue further information regarding the characters after the story proper has closed, as does George Eliot in *Felix Holt* and Booth Tarkington in *Seventeen.* But the beginner had better avoid the moralizing or philosophizing conclusion, as well as the epilogue, and end his story with the dénouement—usually in the form of a final act or decision on the part of the leading character.

2. *Problems of Action.* After you have determined what kind of a story you are going to tell, what happenings you are to have, what the principal crises of the action are to be, you are ready to take up some of the problems of the ways and means of accomplishing the most with your story-material.

[1] In his *Unknown Quantity;* also in *Short Stories by Present-Day Authors* (Pence).

[2] In his *Murder in Any Degree.*

a. LOCATION IN POINT OF TIME. First of all you must decide the location in point of time. That is, you must make up your mind where, in the whole course of events involved, you, the author, are going to take your stand in viewing them. Location in point of time is the place in the whole course of action that divides the events that are supposed to have happened before your story opened from those that take place after its opening. For convenience we will call all action that precedes this point "retrospective" action and all that follows "prospective" action.

There are several possibilities open to you. For instance, you may take your stand at the very beginning of the whole course of action—that is, where the first thing involved in your fiction actually happens. In this case every action will be viewed as prospective action; there will be no retrospective action at all. Such is the method De Maupassant uses in "The Necklace." Or, you may take your stand well along in the whole course of action and then at some point in your fiction go back and tell in retrospect what was supposed to have happened before your story opened. Such is the method of *Silas Marner*. The story starts with a delineation of Silas after he has been living for fifteen years at Raveloe. Next the author goes back in retrospect fifteen years and tells us what happened to Silas at Lantern Yard. She then returns and picks up her story where she dropped it for a moment and continues it as prospective action, covering a period of fifteen years until Silas, now an old man, revisits Lantern Yard, and Eppie marries Aaron. Another possibility is for you to take your stand very nearly at the end of the whole course of action involved and view in retrospect such a large portion of the story which is supposed to have happened before your actual fiction started that it almost seems at times that your story is being told backwards. Such is the method usually employed in detective and mystery stories—for example, in the Sherlock Holmes stories or the mystery stories of Melville D. Post. These various possibilities may be made clearer by means of the diagrams that follow.

(1) A_____Z

The line A–Z represents the whole course of action involved in a given fiction. You must decide where on this line you, the author, will take your stand in viewing the action; that is, at what point the action ceases to be retrospective and becomes prospective. You may, of course, choose to take your stand at A; then, naturally, there will be no retrospective action. Or, you may take your stand at K, let us say, for example. The direct, or prospective, action will then run from K to Z; the retrospective action will be that from A to J, represented by the dotted line.

(2) A.....J, K_____Z

Or, as in a detective story or mystery story, you may take your stand as late as V, we will say. Thus—

(3) A.....U, V_____Z

If you decide on the possibility illustrated by the second diagram, you must next determine where in the K–Z line the A–J series shall be wedged in. The following diagram will show one possible solution. This illustrates the method of *Silas Marner:*

(4) K_____O, A.....J, P_____Z

If you decide on the situation set forth in the third diagram you may bring in the A–U series in the manner here illustrated:

(5) V_____X, A.....U, Y_____Z

This illustrates the method of most of the Sherlock Holmes stories and of Melville D. Post's "A Stolen Life," for example.

Another possibility, assuming you have located your story in point of time at K, is to bring in the events in retrospect bit by bit at several places along the K–Z line instead of all together at one place. Thus—

(6) K___M, A...C, N___Q, D...F, R___S, G...J, T___Z

There are a great many possibilities in the matter of location of a fiction in point of time. In fact, a pleasing illusion of reality comes frequently, not from a new theme or a new plot, but rather from an unexpected location of the fiction in point of time. This is one of the things, certainly, that makes such fictions as "The Stolen Life," [1] by Melville D. Post, and "The Knight's Move," [2] by Katherine Gerould, so striking. You will do well to give much time to the consideration of the best location in point of time for your fiction before starting any actual writing.

b. DIVISION INTO SCENES. After you have decided upon your location in point of time you will need to settle next what method of advancing your fiction you will use. There are available two methods. You may tell the story yourself, which is the non-dramatic method. Or you may let your characters act out your story by speech and action, which is the dramatic method. Each has its advantages and disadvantages, of course. The non-dramatic has the advantage of clarity and speed and the disadvantage of not being in itself interesting. The dramatic has the advantage of great vividness and the disadvantage of being a very slow method and one that at times lacks clearness. As a fiction is usually made up of parts told by both methods, we may risk a generalization here and say that those happenings which are important and are in themselves intensely interesting will be told by the dramatic method of speech and action and that those which are necessary but relatively uninteresting had best be told by the swifter and clearer method of non-dramatic narration. You will do well—at least at this stage of your fiction-writing—to outline your story so as to make plain to yourself what portions you will dramatize through speech and action into what are called "scenes" and what parts you intend to tell in your own person.

[1] In his *Mystery at the Blue Villa.*
[2] In her *Valiant Dust.*

An analysis of De Maupassant's "The Necklace" will show the following arrangement of the dramatic and non-dramatic parts.

Non-Dramatic	*Dramatic*
Girlhood, young-womanhood, marriage, thwarted social ambitions of Mme. Loisel.	
	Husband brings home and gives her invitation to the ball. Husband gives her 400 francs for a dress.
	Several days later husband finds her in tears because she has no jewels. Urges her to go to Mme. Forester.
	She visits Mme. Forester and is allowed to take a superb necklace that catches her fancy.
They go to the ball. She enjoys the dancing while he sleeps in the cloak room.	
	Arriving home they discover the loss of the necklace.
They search frantically. Decide they will have to replace necklace.	
	First jeweler said he did not sell the necklace but merely supplied the box.
They go to jeweler after jeweler until they find one they can have for 36,000 francs.	
They borrow right and left and finally purchase the necklace.	

Non-Dramatic	*Dramatic*
	Mme. Loisel returns the necklace in fear that Mme. Forester will discover the substitution. She puts it away without even opening the box.
They spend the next ten years paying off the huge debt. Mme. Loisel becomes old and worn with the drudgery of it all.	
	One day, after debt is cleared, Mme. Loisel happens upon Mme. Forester and decides now to tell her the truth, only to have Mme. Forester say, "Oh, my poor Mathilde. But mine were false. At most they were worth five hundred francs!"

c. POINT OF VIEW. It is now high time to settle the problem of the point of view. There are two possibilities before you. You may tell your story in the first person or you may tell it in third person. Each has its advantages and disadvantages, of course. First person narrative is much more vivid but it is often awkward. For one thing, if the hero tells the story he may seem to be a bit egotistic in talking about himself so much. Again, it may be hard to make it seem plausible that the "I" of the story was in possession of all the essential information he is supposed to know about. Further, in first person narration it is difficult to accomplish much in the way of analysis of the characters and of the motives that prompt them to action. But a fiction that is told in first person has the immense advantage of vividness over one told in third person.

Third person point of view has the advantage of great naturalness and flexibility. The author may be, by a convention of

fiction, omniscient and omnipresent. That is, he is privileged to know what is going on in the minds of any or all of his characters, and he may be at one place one moment with one set of characters and at the next moment with another set ten thousand miles away. An author in telling a story in third person does not have to account for the way in which he came into possession of all the essential material of the fiction. Further, he may indulge in as much analysis of characters and their motives as he chooses. But third person narrative has the disadvantage that it can never be as thrilling as first person. Notice the difference of vividness in these two sentences that are analogous to third person and first person point of view: "There was a terrible railroad wreck about sixteen miles west of Columbus last night"; "I was in a terrible railroad wreck about sixteen miles west of Columbus last night." An account of a participant in an action is inevitably more stirring than a third-person account.

The possibility of unpleasant egotism in a first-person narrative is sometimes obviated by having the story told by one of the lesser characters rather than by the hero. This is the method that Conan Doyle uses with great skill in the Sherlock Holmes stories.

Another method, which is really a matter of point of view, is the use of the frame or parenthetical device. That is, a story is inserted in a story, as in Chaucer's *Canterbury Tales*, for example. Usually one of the characters at the beginning of the fiction is made responsible for the real story; this character proceeds to relate the principal story either in third person, in De Maupassant's "La Mère Sauvage," [1] or in first person, as in Frank Stockton's "The Remarkable Wreck of the *Thomas Hyke*." [2]

While the frame method, dating back to at least 4000 B. C., where it is found in a collection of Egyptian stories called *The Tales of the Magicians* [3] has persisted down to the present day, it is a device that had best be avoided by the beginner.

[1] In his *Odd Number*.
[2] In his *A Chosen Few*.
[3] Translated as *Popular Tales of Ancient Egypt*, by G. Maspero.

Finally, it may be suggested that the selection of an unusual point of view for your fiction is another possible means of securing a pleasing illusion of originality in what might otherwise be a very commonplace story. Note how much of the charm of such stories as Richard Harding Davis' "The Bar Sinister," [1] Kipling's ".007," [2] and Mary Shipman Andrews' "The Eternal Feminine," [3] for instance, comes through the unusual point of view the author has chosen in each case.

d. FORECAST. Forecast is the preparation of the reader for a subsequent happening. It is a matter to which the experienced writer gives much time, for he realizes that a reader will obtain a more pleasurable thrill from an action that in some manner has been earlier prepared for. A forecast should be of such a nature as not to reveal itself as a forecast or else its value will be utterly lost. It ought to be introduced so carefully that, while it makes an impression subsconsciously on the mind of the reader, the reader is not aware that its hidden purpose has been to prepare him for something that is to happen later. It is forecast properly handled that prevents a reader from thinking that something has happened by sheer accident or coincidence, or that the writer suddenly needed to have something happen—and so just made it happen. In *Silas Marner* George Eliot did not leave to chance the theft of Silas' gold, or Dunstan's fall into the stone-pit, or Eppie's coming into the life of Silas. Early in the fiction she made it plain that Silas lived by the stone-pits; that the pits were so dangerous that the people of Raveloe repeatedly threatened to have them drained; that, as a result of the rain, the clayey ground about Silas' hut was slippery; and that Dunstan had been drinking. So when we learn towards the end of the story that the villagers on draining the pits have found the body of Dunstan, with the bag of Silas' gold and Godfrey's riding crop, we get the greatest thrill in our surprise because our minds have all along been subconsciously prepared for just such an outcome. So, too, with the coming of little

[1] In his *Ranson's Folly*.
[2] In his *Day's Work*.
[3] In her *The Eternal Feminine*.

Eppie into Silas' hut. Early in the story the author very carefully prepared us by telling us that Silas was near-sighted and that he was subject to cataleptic fits. Too, she explained that after his gold was stolen Silas left his door open, because in his dumb, child-like way he felt that possibly his gold might come back to him by way of the road. Then while he was in one of these cataleptic fits at his loom, the little girl, attracted by the light that shone through the open door, crept in and went to sleep on the hearth. Her entrance was not left to chance. Further, it has been made perfectly plausible to us that when Silas came out of his trance and saw the golden hair he should think it was his gold returned to him, because much earlier George Eliot made it so plain that he was near-sighted.

In a story of surprise conclusion, like "The Necklace," De Maupassant likewise has been careful to forecast the outcome with the result that, as our minds have been subconsciously prepared for it, when it does come, it has just that much greater power to thrill us with pleasurable surprise. Recall that when Mme. Loisel saw at the home of Mme. Forester what she thought was a superb necklace of diamonds and asked for it, Mme. Forester said, "Yes, yes, certainly!" This is a suggestion, received subconsciously, that the necklace was not as valuable as Mme. Loisel thought it was. Then, after it was lost and she and her husband decided to replace it, they went to the jeweler whose name was on the box. But he said, "It was not I, madam, who sold the necklace. I only supplied the case." Again, when Mme. Loisel returned the box containing the necklace they had purchased for thirty-six thousand francs and was so fearful that Mme. Forester might discover the substitution, Mme. Forester put the box away without even opening it. All these hints or suggestions—"premonitory warnings," they are sometimes called; or "plants" in the language of the movies—are suggestions or forecasts that the necklace was not really a valuable necklace after all.

To have a good forecast you must make use of something that the reader is never conscious of as a forecast—something

that seems to him at the time to be a regular part of the story but that, as he may learn later, served the more important purpose of preparing him for a subsequent happening. For instance, you will notice that you so share the suspense of Mme. Loisel lest Mme. Forester open the box and discover the substitution that it never dawns on you until the end of the story is reached—as you read it, of course, for the first time—that here was a pretty crafty suggestion on the part of the author that the necklace was of no very great value.

Indeed, it will pay you to study carefully the matter of forecast in any fiction you plan to write as a most valuable aid in making the action seem plausible.

e. SUSPENSE. Suspense is analogous to the lull before the storm; the storm is so much greater by contrast. If a reader is made to experience suspense before a dramatic moment, if he is compelled to await a happening with an air of expectancy, the thrill of the instant when it does come will be so much the greater. Naturally, the most useful places for suspense are just before moments of greatest emotional intensity like the climax and the dénouement. Almost any kind of material pertinent to the story—exposition, description, dialogue, non-dramatic narration—may be used to heighten suspense. In Hamlin Garland's "Under the Lion's Paw" [1] the paragraph of suspensive material between the climax and the dénouement increases immensely the emotional thrill of the reader to Tim Haskins' final words:

> "I think that you're a thief and a liar!" shouted Haskins, leaping up. "A black-hearted houn'!" Butler's smile maddened him; with a sudden leap he caught a fork in his hands and whirled it in the air. "You'll never rob another man, damn you!" he grated through his teeth, a look of pitiless ferocity in his accusing eyes.
>
> Butler shrank and quivered, expecting the blow; stood, held hypnotized by the eyes of the man he had a moment before despised —a man transformed into an avenging demon. But in the deadly hush between the lift of the weapon and its fall, there came a gush of faint, childish laughter, and there, across the range of his vision,

[1] In his *Main Travelled Roads*.

far away and dim, he saw the sun-bright head of his baby girl, as, with the pretty tottering run of a two-year-old, she moved across the grass of the dooryard. His hands relaxed; the fork fell to the ground; his head lowered.

"Make out y'r deed an' mor'gage, an' git off'n my land, and don't ye never cross my line again; if y' do, I'll kill ye!" [1]

Towards the end of "The Necklace" Mme. Loisel's rather elaborate explanation to Mme. Forester about the substituted necklace is suspensive material that increases the poignant irony of Mme. Forester's words, "Oh, my poor Matilde. But mine were false. At most they were worth five hundred francs!"

In *Silas Marner*, after Godfrey has upbraided Silas for his seeming selfishness in not yielding up Eppie to her real father, George Eliot makes use of a whole paragraph of suspensive material before she gives us the climactic answer of Silas—

It would be difficult to say whether it were Silas or Eppie that was more deeply stirred by the last speech of Godfrey's. Thought had been very busy in Eppie as she listened to the contest between her old long-loved father and this new unfamiliar father who had suddenly come to fill the place of that black featureless shadow which had held the ring and placed it on her mother's finger. Her imagination had darted backward in conjectures and forward in previsions, of what this revealed fatherhood implied; and there were words in Godfrey's last speech which helped to make the previsions especially definite. Not that these thoughts, either of the past or future, determined her resolution—*that* was determined by the feelings which vibrated to every word Silas had uttered; but they raised, even apart from these feelings, a resolution towards the offered lot and the newly revealed father.

Silas on the other hand was again stricken in conscience and alarmed lest Godfrey's accusation should be true—lest he should be raising his own will as an obstacle to Eppie's good. For many moments he was mute, struggling for the self-conquest necessary to the uttering of the difficult words. They came out tremulously.

"I'll say no more. Let it be as you will. Speak to the child. I'll hinder nothing."

[1] Quoted by permission.

In your writing of fiction see if you will not increase the emotional effect of your climax or dénouement, or possibly both, by introducing before them some material that has a real bearing on your story but that at the same time will serve the very useful purpose of suspense.

f. TRANSITION. One matter requiring particular skill in narrative writing is the matter of transition—the going from one part of a narrative to another. As was explained above, most stories are conceived in a number of sharply defined scenes with portions between that are told non-dramatically. Further, many stories have several lines of action. Naturally, then, there is a big problem involved in getting gracefully from one part of the story to another, from one dramatic scene to a non-dramatic part and vice versa, and from one line of action to another. Sometimes the writer dodges the problem by stringing a bit of barbed wire across the page in the form of asterisks, or by leaving a blank in the page, or by bluntly marking the sections of the story I, II, III, etc. But usually a writer will employ a more skilful method and will procure transition to a new scene by means of some time expression like, "One day about a week later," "One evening," "On Saturday morning." In "The Necklace," De Maupassant words the transition between scene one and scene two thus, "The day of the party drew near. . . . One evening her husband said to her. . . ." Such transitional expressions as "In the meantime," and "Meanwhile" are useful. Sometimes a writer expresses transition boldly in such a phrase as "But things were not going so well at Sanders' garage . . ."

It is a part of prudence for you to see that the various parts of your story are so closely knit together that the reader can pass from one section to another without any unpleasant consciousness of the transitions as such.

C. Characters.

Action, of course, assumes participants. The actors of a narrative we call characters. They may be persons, animals,

or even inanimate objects. In most stories the characters are human beings. But animals become characters in such fictions as *Aesop's Fables*, Kipling's *Jungle Books* and *Kim*, Poe's "The Black Cat," and Jack London's *The Call of the Wild*, to mention only a few. In Kipling's *.007* a locomotive becomes a character. And in Joseph Conrad's "The Brute" a ship is personified into a character and assumes the rôle of the "brute."

1. *Types of Characters.* Satisfactory creation of character is the most difficult thing a writer has to contend with; and proficiency in it comes only through long practice. It may be of assistance, therefore, if we will distinguish somewhat between the three principal kinds of characters that are to be found in fiction—remembering, however, that no two people would classify all characters in the same way and that there is no particular reason why they should.

a. LAY FIGURE. At one extreme we have the lay figure, the least important kind of character that a fiction can have. Such a character is not important or interesting in himself. He is merely a human being that the action of the story demands. Most minor characters of any fiction are lay figures—Lorenzo and Jessica, Gratiano and Nerissa, in *The Merchant of Venice;* The soldiers, the Indians, and the villagers in *The Courtship of Miles Standish;* M. Loisel and Mme. Forester, in "The Necklace"; and the friends of Silas at Lantern Yard and the villagers at Raveloe, in *Silas Marner.* But sometimes, when the action is unusual, so that the reader's all-consuming interest is in what happens, even the central character, or "hero," may be a lay figure, as is the case in practically all of Poe's stories—"The Pit and the Pendulum," "The Black Cat," and "The Gold-Bug," for example.

b. TYPE CHARACTER. Because after all a reader will generally enjoy a story in proportion to his interest in some person in it, most writers try to make at least the central character something more than a lay figure. The result is usually a character that is convincing because the reader has seen and known a great many people in the world more or less like him. Such a

character, then, may be called a type character. Of this kind are Bassanio and Antonio, in *The Merchant of Venice*, Nancy and the old Squire, in *Silas Marner*, John Alden and Priscilla in *The Courtship of Miles Standish*, Mme. Loisel, in "The Necklace," and Dr. Watson, in the Sherlock Holmes stories.

c. INDIVIDUAL CHARACTER. At the other extreme from the lay figure is what may be called the individual character, the most difficult of all to create. Consequently, the number of individual characters, compared to the number of lay figures and type characters, is comparatively small. The individual character is the kind that remains in one's memory long after the details of the action of the story in which he figured are forgotten. For one knows him thoroughly, inside and out—just how he looks, his disposition, his pet hobbies and aversions, his peculiarities of temperament, his virtues and his shortcomings—in fact, knows exactly how such a character would act in any kind of a situation. He is sharply individualized so that he is unique; there is no one in all the world quite like him. Shylock, of *The Merchant of Venice*, Silas Marner, Dickens' Mr. Micawber and Uriah Heep, Westcott's David Harum, Jane Austen's Elizabeth Bennet, and Mark Twain's Huckleberry Finn may be classed as individual characters.

2. *Methods of Revealing Character.* After all it is these participants in an action that make action possible. Consequently, a writer must give a reader to understand what sort of people his characters are, what their dispositions, why they act thus and so, from what walks of life they come, and many other things connected with them. He has two basic methods at his disposal, each with its own advantages and disadvantages.

a. DIRECT METHOD. The direct method, as it is called, is a non-dramatic method. That is, the author using this method reveals a character to us directly by telling us in so many words, through description and exposition, exactly what kind of a person that character is. In the first six paragraphs of "The Necklace" De Maupassant is revealing the character of Mme. Loisel to us by this direct method.

b. INDIRECT METHOD. The indirect method is the dramatic method. That is, instead of telling about his characters in his own words, the author allows them to reveal themselves indirectly through what they do and say. When De Maupassant has Mme. Loisel return the new necklace to Mme. Forester without telling of the substitution he has revealed a not altogether admirable trait through this action of hers. When George Eliot has Godfrey refrain from acknowledging that Eppie is his child she has succeeded in revealing him through this action of his as a man who does not quite measure up to our ideal of what a man should do in such a situation. Of course this indirect method of revealing a character through what he does and says is the sole method for the dramatist. We learn of the kind of a man Shylock is, not from what Shakespeare tells us about him, but rather from Shylock's own words and actions. The same is true of Bassanio and Portia. It is what they do and say that makes us understand the kind of people they are.

The direct method has the great advantage of clearness. The author can be just as precise in revealing a character to us as he wishes. There ought to be no possibility of a reader making any mistake, for the author may take as many words as he chooses to define a character with the utmost accuracy. But the method lacks vividness. Direct character delineations are things readers are sometimes tempted to skip. The indirect method, on the other hand, just because it is the method of speech and action, has a very fine chance of being intensely interesting. But it has the great disadvantage that the reader may not draw the right conclusions as to a person's character from what he does and says. Just as we in everyday life frequently misjudge the things people say and do, so in reading fiction there is always the possibility that we will make the same sort of mistake. Many readers have gotten the wrong idea of Godfrey, not from what George Eliot tells us about him but from what Godfrey does and says. Many have noted him down as a thorough-going villain from just one action of his—his failure to speak up and say that Eppie is his child. Likewise

many have a wrong notion of Bassanio at the beginning of the play, not from anything Shakespeare says about him, but solely from the fact that in his conversation with Antonio he seems to reveal himself as a fortune-hunter by suggesting that if Antonio will lend the money with which he may woo Portia, Antonio will be sure of getting his money back because the lady of Belmont is a woman of much wealth. But the indirect, or dramatic, method does have the immense advantage of great vividness.

c. DIALOGUE. Unfortunately dialogue, the very heart of a story, the thing that above everything else first attracts the reader's attention, and one of the principal means by which character is revealed, seems to be one of the hardest things for the beginner to master. This should not seem strange, though, when we look about and see how few authors really are outstanding for their dialogue. Good dialogue first of all must seem to be real. It must fit the character. It must seem to be exactly the way the given characters in the given situation would talk. Further, it must not be pointless; it must have a reason for its existence. It must do one or both of two things: it must reveal character or further action, or—which is the ideal thing—do both at the same time. For instance, in O. Henry's "Love Philtre of Ikey Schoenstein" [1] you will find in the speech of Chunk McGowan with Ikey in the last paragraph when Chunk answers Ikey's question and explains about the use he put the love powder to that the dialogue reveals the fundamental character of Chunk and, at the same time, furthers the action of the story. Two masters of modern dialogue that it will repay any writer to read extensively are Booth Tarkington and Ring Lardner.

3. *Motives or Forces.* Characters are prompted to action—or are kept from action—by forces or motives. These forces that influence character may be from within or from without. Inward forces are the feelings of the character himself—such as, love, hate, jealousy, ambition, avarice, friendliness, and the like.

[1] In his *The Four Million.*

Outward forces are forces that are external to the character—such as, actual physical environment, influence of the home, the state, the church, public opinion, customs, conventions, attitude of other people, etc. Now a fiction is fundamentally a study of the conflict of forces of various kinds that are at work upon the characters. The author makes such a study and then reports to us the resulting action of certain forces that pulled the character first this way and then that. For example, there was the force of his own sense of what was right exerting its influence upon Godfrey, but another force was also at work, the force of public opinion. What would the Squire say if he knew of the secret marriage? What would Nancy do? And as this was the stronger force, Godfrey chose to keep silent. Portia knew which casket held the portrait. She favored Bassanio. She was drawn by one force to reveal to him the secret; another force influenced her to abide strictly by her father's wishes. Read the scene again and see just how these forces actually resolved themselves. If the forces at work on a character seem to the reader to account properly for the action, then the action is said to be properly motived, or motivated. Most of the lack of plausibility in fiction—especially that of the beginner—is due to the fact that the actions have not been properly so motivated. That is, suitable motives have not been established to account for the things the character is called upon to do and to say.

Make a test, therefore, of every situation in your story to see if you have previously established beyond a doubt the proper forces at work upon the characters to make plausible the things they do and say. That is, ask yourself if the action of a character appears to be the natural one to expect in view of the character's given disposition and the situation in which we find him. Such proper motivation of an action can often be secured through a skilful use of forecast. Thus George Eliot, by establishing early in the story traits of character in Silas and Godfrey that will manifest themselves at a dramatic moment, like the entrance of Eppie into their lives, has made it seem natural that Godfrey should decline to speak up and accept responsibility for the

child and that Silas should likewise decide to rear her as his own.

D. Setting and Atmosphere.

Setting is the place where the action occurs; it is the environment surrounding the characters. Of course there must be something in the way of a stage for the happenings. But setting often goes beyond this fundamental need and conditions the story as to its mood. For instance, the setting given in the first part of "La Mère Sauvage" is in striking contrast to the grim, tragic story that follows. On the other hand, the setting of "The Fall of the House of Usher" harmonizes with the story that Poe has to tell. Sometimes the setting of a fiction is important enough to become an actual plot element; that is, the story could not take place without the particular setting the author has used. When the given setting is absolutely necessary to the action, it is called structural setting. Such is the setting of Poe's "The Fall of the House of Usher" and Hawthorne's "Ambitious Guest," for instance.

Sometimes the setting is given once for all at the beginning. But the more modern method is to break the setting up and give it bit by bit as the story proceeds.

If the setting introduces a large amount of oddities of speech and peculiarities of custom, we have what is called "Local Color." Local color is often used to give an actual geographical location to a fiction—as in Mary E. Wilkins' stories of New England, Hamlin Garland's stories of the Upper Mississippi Valley, and O. Henry's stories of New York City.

Atmosphere is a combination of setting and action to produce a certain definite unified tone throughout a story—as in Poe's "The Fall of the House of Usher" and Wilbur D. Steele's "Yellow Cat." [1] Sometimes, of course, local color is used to help create atmosphere— as in Helen Martin's stories of the Pennsylvania Dutch, in Julia Peterkin's remarkable novel *Black April*, and in Percy Mackaye's folk plays of the Kentucky mountaineers.

[1] In his *Land's End;* also in *Short Stories by Present-Day Authors* (Pence).

E. Mood.

Mood is the emotional key in which a fiction is pitched. One definite mood throughout a story naturally helps to create an impression of unity. And, inasmuch as the modern writer of short fiction tends to emphasize unity as never before, mood has become of major importance. In a broad sense mood includes farce at one extreme and tragedy at the other. Between will be found all the gradations of farce-comedy, comedy-drama, and tragi-comedy. These names merely mean that a given fiction is written in a definite emotional key. Naturally, a writer must know the mood in which he wishes his fiction to be received before he can make a start at writing. Take the theme "He that digs a pit for another may fall into it himself." This may be treated as tragedy, as in Jack London's "Just Meat";[1] or it may be thought of in the spirit of comedy, as in Octavus Roy Cohen's "The Fight that Failed."[2] Too frequently the beginner, before he commences the actual writing fails to decide upon the exact mood in which he wishes to conceive his fiction—whether it is to be a mood of tragedy or of comedy, whether of love or of hate, whether of fantasy or of the actual. Shakespeare was most careful not only to determine beforehand the mood in which he was to write, but also to make this mood unmistakable to the reader. This he did, for example, in the first scene in each case of *The Merchant of Venice*, *Hamlet*, and *Macbeth*. O. Henry, Hawthorne, Poe, Irving, Dickens—in fact, all the great writers—are exceedingly careful to determine upon a definite mood for their stories and then to keep the reader in this mood to the end.

IV. Title

A title often embodies the whole point of a story—often serves as a brief interpretation or gives a hint for its interpretation. It may be a quotation that offers an apt analogy to the story situation, as in the case of Hutchinson's *If Winter Comes*

[1] In his *When God Laughs*.
[2] In his *Come Seven;* also in *Short Stories by Present-Day Authors* (Pence).

and Willa Cather's *Death Come for the Archbishop*. Or it may be a phrase revealing the heart of the story, as in Barrie's play *Dear Brutus* and Charles Norris' *Brass*. While the title is about the last thing for a young writer to worry about, nevertheless it is a highly important thing eventually. In fact, it may at times seem to make or break a story.

Not much in the way of specific direction can be given, as the problem of title is almost a separate problem for each individual story. But inasmuch as the title is the means by which a writer advertises his wares, it is not too much to say that the principles of good advertising should be followed. The title ought to catch the attention; it ought to give the reader some hint of what he will find the story to be; and it ought to tell the truth. Theodore Roosevelt used to relate how he lost all faith in the storybooks in the Sunday School library, because he took a book with the very alluring title of *Israel Putnam and the Bear* only to find out that after the first sentence there was not a word in it about Israel Putnam or the bear but that the book, instead, told how little boys should battle and get the better of sin—presumably as Israel Putnam got the better of the bear!

A single principle may be ventured. If your story is one in which the main emphasis is on happening, see if it would not be well to use a title that would suggest this—as Conan Doyle did in "How It Happened" [1] and Melville D. Post did in "The Doomdorf Mystery." [2] If it is a story in which character predominates, you might consider a title that suggests your main character, as Irvin Cobb did in "The Great Auk" [3] and Hamlin Garland in "Lucretia Burns" [4] and Mary E. Wilkins in "The New England Nun." [5] If setting is an important element, this might be suggested with a title similar to Bret Harte's "Outcasts of Poker Flat" or Alice Brown's "Told in the Poor House" [6] or Jay Gelzer's "In the Street of a Thousand De-

[1] In his *Danger;* also in *Short Stories by Present-Day Authors* (Pence).
[2] In his *Uncle Abner;* also in *Short Stories by Present-Day Authors* (Pence).
[3] In his *Local Color.*
[4] In his *Other Main Travelled Roads.*
[5] In her *New England Nun.*
[6] In her *Meadow Grass.*

lights" [1] or Jack London's "On the Makaloa Mat." [2] If the theme is especially prominent, this might be forecast in the title, as in O. Henry's "Retrieved Reformation," [3] Hugh McNair Kahler's "Buckpasser," [4] Edward Everett Hale's "Man without a Country," Jack London's "Law of Life," [5] Tolstoi's "Where Love is God is," [6] and Henry van Dyke's "Other Wise Man." [7] O. Henry's "Hearts and Crosses," [8] Henry K. Webster's "Heart of Gold," [9] Butler's "Pigs is Pigs," [10] Irvin Cobb's "The Bull Called Emily," [11] Poe's "Masque of the Red Death," and Kipling's "Mark of the Beast," [12] for example, suggest the mood in which the stories are placed.

Don't worry very much about the title of any fiction you are writing until all the writing and the revising and rewriting are done; then give the subject much serious attention. For many readers will read your story, or reject it, on account of its title.

THE NECKLACE [13]

By Guy De Maupassant

She was one of those pretty and charming girls, born by a blunder of destiny in a family of employees. She had no dowry, no expectations, no means of being known, understood, loved, married by a man rich and distinguished; and she let them make a match for her with a little clerk in the Department of Education.

She was simple since she could not be adorned; but she was unhappy as though kept out of her own class; for women have

[1] In her *Street of a Thousand Delights.*
[2] In his *On the Makaloa Mat.*
[3] In his *Heart of the West.*
[4] In his *Babel;* also in *Short Stories by Present-Day Authors* (Pence).
[5] In his *Children of the Frost.*
[6] In *Twenty-Three Tales.*
[7] In his *Blue Flower.*
[8] In his *Heart of the West.*
[9] In his *Painted Scene.*
[10] In volume of same title.
[11] In his *From Place to Place.*
[12] In his *Life's Handicap.*
[13] Translated by Brander Matthews; reprinted by his special permission.

no caste and no descent, their beauty, their grace, and their charm serving them instead of birth and fortune. Their native keenness, their instinctive elegance, their flexibility of mind, are their only hierarchy; and these make the daughters of the people the equals of the most lofty dames.

She suffered intensely, feeling herself born for every delicacy and every luxury. She suffered from the poverty of her dwelling, from the worn walls, the abraded chairs, the ugliness of the stuffs. All these things, which another woman of her caste would not even have noticed, tortured her and made her indignant. The sight of the little girl from Brittany who did her humble housework awoke in her desolated regrets and distracted dreams. She let her mind dwell on the quiet vestibules, hung with Oriental tapestries, lighted by tall lamps of bronze, and on the two tall footmen in knee breeches who dozed in the large armchairs, made drowsy by the heat of the furnace. She let her mind dwell on the large parlors, decked with old silk, with their delicate furniture, supporting precious bric-a-brac, and on the coquettish little rooms, perfumed, prepared for the five o'clock chat with the most intimate friends, men well known and sought after, whose attentions all women envied and desired.

When she sat down to dine, before a tablecloth three days old, in front of her husband, who lifted the cover of the tureen, declaring with an air of satisfaction, "Ah, the good *pot-au-feu*. I don't know anything better than that," she was thinking of delicate repasts, with glittering silver, with tapestries peopling the walls with ancient figures and with strange birds in a fairy-like forest; she was thinking of exquisite dishes, served in marvelous platters, of compliment whispered and heard with a sphinx-like smile, while she was eating the rosy flesh of a trout or the wings of a quail.

She had no dresses, no jewelry, nothing. And she loved nothing else; she felt herself made for that only. She would so much have liked to please, to be envied, to be seductive and sought after.

She had a rich friend, a comrade of her convent days, whom she did not want to go and see any more, so much did she suffer as she came away. And she wept all day long, from chagrin, from regret, from despair, and from distress.

But one evening her husband came in with a proud air, holding in his hand a large envelope.

"There," said he, "there's something for you."

She quickly tore the paper and took out of it a printed card which bore these words:—

"The Minister of Education and Mme. Georges Rampouneau beg M. and Mme. Loisel to do them the honor to pass the evening with them at the palace of the Ministry, on Monday, January 18."

Instead of being delighted, as her husband hoped, she threw the invitation on the table with annoyance, murmuring—

"What do you want me to do with that?"

"But, my dear, I thought you would be pleased. You never go out, and here's a chance, a fine one. I had the hardest work to get it: Everybody is after them; they are greatly sought for and not many are given to the clerks. You will see there all the official world."

She looked at him with an irritated eye and she declared with impatience:—

"What do you want me to put on my back to go there?"

He had not thought of that; he hesitated:—

"But the dress in which you go to the theater. That looks very well to me—"

He shut up, astonished and distracted at seeing that his wife was weeping. Two big tears were descending slowly from the corners of the eyes to the corners of the mouth. He stuttered:—

"What's the matter? What's the matter?"

But by a violent effort she had conquered her trouble, and she replied in a calm voice as she wiped her damp cheeks:—

"Nothing. Only I have no clothes, and in consequence I cannot go to this party. Give your card to some colleague whose wife has a better outfit than I."

He was disconsolate. He began again:—

"See here, Mathilde, how much would this cost, a proper dress, which would do on other occasions; something very simple?"

She reflected a few seconds, going over her calculations, and thinking also of the sum which she might ask without meeting

an immediate refusal and a frightened exclamation from the frugal clerk.

At last, she answered hesitatingly:—

"I don't know exactly, but it seems to me that with four hundred francs I might do it."

He grew a little pale, for he was reserving just that sum to buy a gun and treat himself to a little shooting, the next summer, on the plain of Nanterre, with some friends who used to shoot larks there on Sundays.

But he said:—

"All right. I will give you four hundred francs. But take care to have a pretty dress."

The day of the party drew near, and Mme. Loisel seemed sad, restless, anxious. Yet her dress was ready. One evening her husband said to her:—

"What's the matter? Come, now, you have been quite queer these last three days."

And she answered:—

"It annoys me not to have a jewel, not a single stone, to put on. I shall look like distress. I would almost rather not go to this party."

He answered:—

"You will wear some natural flowers. They are very stylish this time of the year. For ten francs you will have two or three magnificent roses."

But she was not convinced.

"No; there's nothing more humiliating than to look poor among a lot of rich women."

But her husband cried:—

"What a goose you are! Go find your friend, Mme. Forester, and ask her to lend you some jewelry. You know her well enough to do that."

She gave a cry of joy:—

"That's true. I had not thought of it."

The next day she went to her friend's and told her about her distress.

Mme. Forester went to her mirrored wardrobe, took out a large casket, brought it, opened it, and said to Mme. Loisel:—

"Choose, my dear."

She saw at first bracelets, then a necklace of pearls, then a Venetian cross of gold set with precious stones of an admirable workmanship. She tried on the ornaments before the glass, hesitated, and could not decide to take them off and to give them up. She kept on asking:—

"You haven't anything else?"

"Yes, yes. Look. I do not know what will happen to please you."

All at once she discovered, in a box of black satin, a superb necklace of diamonds, and her heart began to beat with boundless desire. Her hands trembled in taking it up. She fastened it round her throat, on her high dress, and remained in ecstasy before herself.

Then, she asked, hesitating, full of anxiety:—

"Can you lend me this, only this?"

"Yes, yes, certainly."

She sprang to her friend's neck, kissed her with ardor, and then escaped with her treasure.

The day of the party arrived. Mme. Loisel was a success. She was the prettiest of them all, elegant, gracious, smiling, and mad with joy. All the men were looking at her, inquiring her name, asking to be introduced. All the attaches of the Cabinet wanted to dance with her. The Minister took notice of her.

She danced with delight, with passion, intoxicated with pleasure, thinking of nothing, in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness made up of all these tributes, of all the admirations, of all these awakened desires, of this victory so complete and so sweet to a woman's heart.

She went away about four in the morning. Since midnight—her husband has been dozing in a little anteroom with three other men whose wives were having a good time.

He threw over her shoulders the wraps he had brought to go home in, modest garments of every-day life, the poverty of which was out of keeping with the elegance of the ball dress. She felt this, and wanted to fly so as not to be noticed by the other women, who were wrapping themselves up in rich furs.

Loisel kept her back—

"Wait a minute; you will catch cold outside; I'll call a cab."

But she did not listen to him, and went downstairs rapidly. When they were in the street, they could not find a carriage, and they set out in search of one, hailing the drivers whom they saw passing in the distance.

They went down toward the Seine, disgusted, shivering. Finally, they found on the Quai one of those old night-hawk cabs which one sees in Paris only after night has fallen, as though they are ashamed of their misery in the daytime.

It brought them to their door, rue des Martyrs; and they went up their own stairs sadly. For her it was finished. And he was thinking that he would have to be at the Ministry at ten o'clock.

She took off the wraps with which she had covered her shoulders, before the mirror, so as to see herself once more in her glory. But suddenly she gave a cry. She no longer had the necklace around her throat!

Her husband, half undressed already, asked—

"What is the matter with you?"

She turned to him, terror-stricken:—

"I—I—I have not Mme. Forester's diamond necklace!"

He jumped up, frightened—

"What? How? It is not possible!"

And they searched in the folds of the dress, in the folds of the wrap, in the pockets, everywhere. They did not find it.

He asked:—

"Are you sure you still had it when you left the ball?"

"Yes, I touched it in the vestibule of the Ministry."

"But if you had lost it in the street, we should have heard it fall. It must be in the cab."

"Yes. That is probable. Did you take the number?"

"No. And you—you did not even look at it?"

"No."

They gazed at each other, crushed. At last Loisel dressed himself again.

"I'm going," he said, "back the whole distance we came on foot, to see if I cannot find it."

And he went out. She stayed there, in her ball dress, with-

out strength to go to bed, overwhelmed, on a chair, without a fire, without a thought.

Her husband came back about seven o'clock. He had found nothing.

Then he went to police headquarters, to the newspapers to offer a reward, to the cab company; he did everything, in fact, that a trace of hope could urge him to.

She waited all day, in the same dazed state in face of this horrible disaster.

Loisel came back in the evening, with his face worn and white; he had discovered nothing.

"You must write to your friend," he said, "that you have broken the clasp of her necklace and that you are having it repaired. That will give us time to turn around."

She wrote as he dictated.

At the end of a week they had lost all hope. And Loisel, aged by five years, declared:—

"We must see how we can replace those jewels."

The next day they took the case which had held them to the jeweler whose name was in the cover. He consulted his books.

"It was not I, madam, who sold this necklace. I only supplied the case."

Then they went from jeweler to jeweler, looking for a necklace like the other, consulting their memory,—sick both of them with grief and anxiety.

In a shop in the Palais Royal, they found a diamond necklace that seemed to them absolutely like the one they were seeking. It was priced forty thousand francs. They could have it for thirty-six.

They begged the jeweler not to sell it for three days. And they made a bargain that he should take it back for thirty-four thousand, if the first was found before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He had to borrow the remainder.

He borrowed, asking a thousand francs from one, five hundred from another, five here, three louis there. He gave promissory notes, made ruinous agreements, dealt with usurers, with all kinds of lenders. He compromised the end of his life, risked his

signature without even knowing whether it could be honored; and, frightened by all the anguish of the future, by the black misery which was about to settle down on him, by the perspective of all sorts of physical deprivations and of all sorts of moral tortures, he went to buy the new diamond necklace, laying down on the jeweler's counter thirty-six thousand francs.

When Mme. Loisel took back the necklace to Mme. Forester, the latter said, with an irritated air:—

"You ought to have brought it back sooner, for I might have needed it."

She did not open the case, which her friend had been fearing. If she had noticed the substitution, what would she have thought? What would she have said? Might she not have been taken for a thief?

Mme. Loisel learned the horrible life of the needy. She made the best of it, moreover, frankly, heroically. The frightful debt must be paid. She would pay it. They dismissed the servant; they changed their rooms; they took an attic under the roof.

She learned the rough work of the household, the odious labors of the kitchen. She washed the dishes, wearing out her pink nails on the greasy pots and the bottoms of the pans. She washed the dirty linen, the shirts and the towels, which she dried on a rope; she carried down the garbage to the street every morning, and she carried up the water, pausing for breath on every floor. And, dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, insulted, fighting for her wretched money, sou by sou.

Every month they had to pay notes, to renew others to gain time.

The husband worked in the evening keeping up the books of a shopkeeper, and at night often he did copying at five sous the page.

And this life lasted ten years.

At the end of ten years they had paid everything back, everything, with the rates of usury and all the accumulation of heaped-up interest.

Mme. Loisel seemed aged now. She had become the robust woman, hard and rough, of a poor household. Badly combed,

with her skirts awry and her hands red, her voice was loud, and she washed the floor with splashing water.

But sometimes, when her husband was at the office, she sat down by the window and she thought of that evening long ago, of that ball, where she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? Who knows? How singular life is, how changeable! What a little thing it takes to save you or to lose you.

Then, one Sunday, as she was taking a turn in the Champs Elysées, as a recreation after the labors of the week, she perceived suddenly a woman walking with a child. It was Mme. Forester, still young, still beautiful, still seductive.

Mme. Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid up, she would tell her all. Why not?

She drew near.

"Good morning, Jeanne."

The other did not recognize her, astonished to be hailed thus familiarly by this woman of the people. She hesitated—

"But—madam—I don't know—are you not making a mistake?"

"No. I am Mathilde Loisel."

Her friend gave a cry—

"Oh!—My poor Mathilde, how you are changed."

"Yes, I have had hard days since I saw you, and many troubles,—and that because of you."

"Of me?—How so?"

"You remember that diamond necklace that you lent me to go to the ball at the Ministry?"

"Yes. And then?"

"Well, I lost it."

"How can that be?—since you brought it back to me?"

"I brought you back another just like it. And now for ten years we have been paying for it. You will understand that it was not easy for us, who had nothing. At last, it is done, and I am mighty glad."

Mme. Forester had guessed.

"You say that you bought a diamond necklace to replace mine?"

"Yes. You did not notice it, even, did you? They were exactly alike?"

And she smiled with proud and naïve joy.

Mme. Forester, much moved, took her by both hands:—

"Oh, my poor Mathilde. But mine were false. At most they were worth five hundred francs!"

V. Assignments in Narration

1. Write a simple narrative, a generalized narrative, after the manner of Joseph Husband in *America at Work,* to make vivid some human activity—such as farming, clerking in a store, football practice, dress rehearsal for an amateur play, house-cleaning, preparing for a party, camping over night.
2. Write up a simple incident that one of your parents or grandparents has told you.
3. Retell in the form of a simple narrative some famous episode from history.
4. Retell an interesting chapter from the life of some famous person.
5. Write a section or fragment of your autobiography. Take one period of your life and write it up as if it were a part of a longer account; or, sketch through your whole life, writing up in more detail several outstanding episodes.
6. Analyze several stories from such writers as O. Henry, Kipling, Melville D. Post, and Conan Doyle and discover whether they are simple or plotted narratives. If the latter, then outline clearly the two or more distinct lines of action.
7. Read several stories and state their themes in a single sentence each. State whether the themes are new or whether you have read other stories based on them.
8. Analyze the action of several stories to show (a) beginning, (b) climax, (c) dénouement.
9. Analyze several stories as to (a) location in point of time, (b) division into scenes, (c) point of view.
10. Read several stories and point out the use of (a) forecast, (b) suspense, (c) transition.

11. Make plain what characters from several fictions are (a) lay figures, (b) type characters, (c) individual characters.
12. Point out places in some fictions you have read where character has been presented by the dramatic method of speech and action and where by the non-dramatic method of description and exposition.
13. Analyze a fiction as to the forces at work on character at several of the crises.
14. Note how setting has been given in several stories you have read—whether in one lump or bit by bit. Point out instances of the use of local color.
15. Describe in one word the mood of each of several stories you have read.
16. Criticize the dialogue of a story. Is it always in character? Does it have point? What contribution to the story does it make?
17. Criticize the titles of several stories. Do they attract attention? Do they give the reader a hint of what is to follow? Are they truthful?
18. Write a plotted narrative. Follow the plan given below:

    A. Decide upon a definite theme or underlying idea. Use one of the following, or any other you may prefer—

        1. A man who digs a pit for another may fall into it himself.
        2. Love will make any sacrifice for the loved one.
        3. A little child shall lead them.
        4. "Everybody's Natural Desire to be Somebody Else."
        5. Murder will out.
        6. You can't tamper with Nature's laws without having to pay for it.
        7. Conscience makes cowards of us all.
        8. Woman's ideas (of honor, love, duty, sportsmanship, friendship, etc.) do not coincide with man's.
        9. A person may be his own worst enemy.

10. One must risk all to gain all.
11. Timid lover never won fair lady.
12. Patience may cease to be a virtue.
13. The worm will turn.
14. He who laughs last laughs best.
15. He that conquereth his spirit is greater than he that taketh a city.
16. Ugly Duckling—man or woman—who surprises us by proving his worth in an emergency.
17. Bread cast upon the waters returns many fold.
18. Heaping coals of fire on head of an enemy.
19. The mills of the gods grind exceeding small.
20. Penuriousness is unsatisfactory in the long run.
21. Stagnation, not swift destruction, is one of the greatest tragedies of life.

B. Decide upon the mood of your fiction.

C. Decide the "point" of each of your leading characters—that is, what they are supposed to typify.

D. Plan your plot. Decide upon the two threads of action.

E. Decide upon the location in point of time.

F. Decide what the climax and dénouement shall be and where they shall occur.

G. Decide upon the point of view from which the story is to be projected.

H. Plan the scenes.

I. Write a synopsis of your story.

J. Write the story in complete form.

K. Criticize it to see if you have suitable transitions; if you have made effective use of transition; if the actions of your characters seem to be properly motivated; if the dialogue is convincing and serves a useful purpose; if suitable forecasts have been skilfully inserted.

L. Rewrite it in the light of your own criticisms and the criticisms you have from others on it.

M. Revise your story from the point of view of style and diction. Apply especially what you have learned about effective description.

N. Give your story a suitable title—one that will attract attention, that will give a hint of the nature of the story, and that tells the truth.

PART FOUR

REFERENCE MANUAL

CHAPTER SIX

GRAMMAR

I. Definitions

1 **A. Grammar.**

Grammar is the science of language that treats of the forms and constructions of words.

B. Sentence.

A group of words expressing a complete thought is called a sentence.

Snow melts.

Summer has come.

We cleared away all the brush around the cabin and made everything as neat as possible.

The evil that men do lives after them.

NOTE. Sometimes by ellipsis—the omission of one or more words from a sentence—words that do not express a complete thought are allowed to stand for a complete thought. Such a construction, although correctly used with great effect by experienced writers, had better be avoided by the beginner. (See p. 394.)

But enough of this.

Nothing ventured, nothing gained.

Sentences may be classed as declarative, interrogative, and imperative.

A declarative sentence asserts something as a fact.

The sun is shining.

I shall soon be eighteen years old.

An interrogative sentence asks a question.

Which book do you wish to read?

Is such a doctrine to be followed?

An imperative sentence expresses a command, entreaty, or request.

Come here.

Be merciful.

Kindly answer at once.

C. Subjects and Predicates.

The simple subject of a sentence is a noun or pronoun. The simple predicate is a verb or verb phrase. Either or both the subject and predicate may be compound. The complete subject is the simple subject with all the words that explain or complete its meaning. The complete predicate is the simple predicate with all the words that complete its meaning. (In the examples here given a vertical line divides the complete subject and the complete predicate; and italics indicate the simple subject and the simple predicate.)

Birds | *fly.*

The *street* | *was packed* from curb to curb.

I | *stood* at the window and *looked down* at one of the most wonderful sights in the world.

Hollywood, the movie capital of the world and the most interesting town imaginable, | *has* in Grauman's Chinese Theatre the loveliest theatre in the West devoted wholly to motion pictures.

D. Phrase.

A group of words, connected in thought, but not containing a subject or predicate, is called a phrase. Frequently a phrase is used as a part of speech.

He came from school. [*From school* is a prepositional phrase.]

To investigate his project thoroughly is impossible. [*To investigate his project thoroughly* is an infinitive phrase used as the subject of the verb *is*.]

The man standing on the corner is Mr. Black. [*Standing on the corner* is a participial phrase used as an adjective modifier of *man*.]

Blurting out the truth bluntly sometimes makes for trouble. [*Blurting out the truth bluntly* is a gerund phrase used as the subject of the verb *makes*.]

He has been called three times. [*Has been called* is a verb-phrase.]

E. Clause.

A group of words forming a part of a sentence and containing a subject and a predicate is called a clause.

Come in before it starts raining. [*Come in* is a clause; likewise *before it starts raining* is a clause.]

A main clause—sometimes called principal clause—is one that makes the most important statement in a sentence, one without which the sentence would be incomplete. It is a clause not used as a part of speech.

Come in before it starts raining. [*Come in* is the main clause.]

A subordinate clause—sometimes called a dependent clause—is a clause that depends upon the main clause; it is a clause used as a part of speech. If such a clause is used to modify a noun it is called an adjective clause; if it acts as an adverbial modifier it is called an adverbial clause; if a clause is used as a noun it is called a noun (or substantive) clause.

The man who hesitates is lost. [*The man . . . is lost* is the main clause; *who hesitates* is an adjective clause (therefore subordinate clause) modifying *man*.]

We intend to go when the clock strikes ten. [*We intend to go* is the main clause; *when the clock strikes ten* is an adverbial clause modifying the infinitive *to go*.]

How we may best proceed is the question. [*How we may best proceed* is a subordinate noun clause used as the subject of the verb *is*.]

F. Simple Sentence.

A simple sentence is one containing a single subject and a single predicate, either or both of which may be compound.

John came.

Time and tide wait for no man. [Simple sentence with compound subject.]

The seasons come and go with no regard for our likes or dislikes. [Simple sentence with compound predicate.]

G. Compound Sentence.

A compound sentence is one containing two or more main clauses, either or both of which may contain subordinate clauses.

I didn't wish to go, but I felt it was my duty.

Either the world advances, or history misrepresents.

The man who has not had the advantages of education may be excused for his blunders in English, but for the college graduate certainly there is no excuse. [When either clause of a compound sentence is in turn complex, the sentence may be called complex-compound—or compound-complex, which means exactly the same thing.]

H. Complex Sentence.

A complex sentence is one containing one main clause and one or more subordinate clauses.

The woman who responded so promptly when her name was called is Mrs. Alvin. [*The woman . . . is Mrs. Alvin* is the main clause. *Woman* is modified by the adjective clause *who responded so promptly; when her name was called* is an adverbial clause modifying *responded.*]

What the next Congress will do is what is puzzling us now. [*What the next Congress will do* is a noun clause acting as the subject of *is; what is puzzling us now* is a noun clause acting as the predicate after *is.*]

I. Ellipsis.

Ellipsis is the omission of words which are necessary to the grammatical analysis of a sentence but not to its meaning. In analysing a sentence, therefore, one must make certain that all words omitted by ellipsis are supplied. In fact, the analysis of constructions that are at first perplexing becomes easy if the ellipsis is supplied.

He is taller than I (am tall).

More water, please. [Let us have more water, if you please.]

Why so late? [Why are you so late?]

What if it rains? [What shall we do if it rains?]

Though (he is) hot-tempered, he is a likable fellow.

Lunch (being) over, we went back to the office.

I spent Christmas at my brother's (house).

He has nothing to hope for [for which to hope.]

The time seems (to be) ripe for a change.

He walked (for) six blocks.

J. Expletive.

An expletive—*it*, or *there*—is sometimes used at the beginning of a sentence to supply temporarily the place of the true subject of the sentence. An expletive is "a filling up" word.

It is true that I have resigned. [*That I have resigned* is the true subject of *is*.]

There are three courses to follow. [*Three courses to follow* is the true subject of *are*.]

NOTE. *It* in such expressions as "It rains," "It is hot," "It looks like rain" is what is called the impersonal *it*.

II. PARTS OF SPEECH

Each word of a sentence has a particular function to perform, and on the basis of this function all words are classified into what are called Parts of Speech—eight in number—namely, nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

To parse an expression is to describe its grammatical form and to explain its function in a sentence.

2 A. Noun.

A noun is the name of something—*boy*, *Ann*, *goodness*, *wind*, *heat*—and may have the following uses—

1. Subject of a verb or infinitive.

The *sun* shines.

Let *me* go. [Subject of an infinitive is in object case. See p. 297.]

2. Object of a verb, infinitive, or verbal.

Hit the *ball.*

To save *time* go by trolley.

Finding the *cause* is not easy.

Having completed the *job* the men departed.

3. Object of a preposition.

Come to my *house.*

4. Predicate nominative (also called subjective complement).

Huggins is *mayor.*

5. Predicate complement after an infinitive.

I believe him to be the *criminal.*

6. Objective complement (also called predicate objective, complementary object, and objective attribute).

They elected James *president.*

7. Retained object.

James was elected *president.*

8. Secondary object (after *ask* and *teach*).

Please teach me *tennis.*

9. Cognate object.

Sing a *song* for us.

10. Indirect object.

Give *Jim* the key.

11. Possessive modifier.

He rides a *girl's* bicycle.

12. Appositive.

Jones, the Republican *candidate,* was defeated. [Note that an appositive names the same thing and takes the same case.]

13. Nominative absolute.

The *rain* having stopped, let's go. [The noun is modified by the

participle *having stopped*, but the noun has no grammatical function in the sentence. See p. 370.]

14. Direct address.

Mae, please close the door.

15. Noun used as an adverb (sometimes called an adverbial objective).

You may stay an *hour*.

I am *sixteen years* old today.

3 **B. Pronoun.**

A pronoun is a word used in the place of a noun. The noun to which it refers is called its antecedent. A pronoun must agree with its antecedent in number, gender, and person.

Pronouns may be classed as—

1. Personal—*I, you, he, she, it, we, they.* Compound personal —*myself, ourselves, thyself, yourself, yourselves, himself, herself, itself, themselves.*

2. Possessive—*my, thy, his, her, its, our, your, their, mine, thine, ours, yours, hers, theirs.* [They do not take the apostrophe. See p. 327.]

3. Demonstrative—*this, these, that, those.*

4. Indefinite—*each, some, all, anybody, such, other, another, each other, one another.*

5. Relative—*who, which, that, as, what, whose, whom.* Compound relative—*whoever* (*whosoever*), *whichever* (*whichsoever*), *whosever* (*whosesoever*), *whomever* (*whomsoever*).

6. Interrogative—*who, which, what, whose, whom.*

4 **C. Adjective.**

An adjective is a word that describes or modifies a noun or noun equivalent.

Adjectives may be classed as—

1. Descriptive—*blue* sky; *rainy* day; *interesting* book.

2. Pronominal—*my* coat; *one's* destiny; *its* cost; *this* plan; *which* hat; *each* night.

3. Numerical—*sixty* cents; *twenty-seventh* day; *several* houses; *few* trees.

4. Article—*a* man; *the* walk.

An adjective may have the following constructions—

1. Direct modifier of a noun or pronoun—a *tall* building; a *lengthy* discourse.

2. Predicate—

The building is *tall.*

The apple tastes *sweet.*

3. Objective complement—

A wrist-watch made her *happy.*

I call him *irresponsible.*

An adjective that modifies a noun directly (as, *tall* tree) is called an attribute adjective. An attribute adjective sometimes follows the noun (as, "The building, *untenanted* and *uncared for,* loomed before him") and is then called an appositive adjective. An adjective that forms a part of the predicate (as, "The day is *cold*") is called a predicate adjective.

Other parts of speech are frequently used as adjectives—

1. Noun. A *Thursday* morning.
2. Infinitive. There is work *to do.*
3. Adverb. An *after* meeting.
4. Phrase. A passion *for scholarship.*
5. Clause. An impatience *that tolerates no delay.*

Adjectives have three degrees or forms of comparison—

1. Positive degree—a *good* plan; a *broad* street.
2. Comparative degree—a *better* plan; a *broader* street.
3. Superlative degree—the *best* plan; the *broadest* street.

Use an adjective, and not an adverb, after such a verb as *appear, be, become, feel, look, seem, smell, sound, taste,* etc., when such a verb is used as a link verb—that is, when it designates a condition or characteristic of the subject.[1]

[1] Such a verb is a link (or copula) verb whenever *is* may be substituted for it without changing the meaning of the sentence.

RIGHT. The fruit tastes delicious. [The fruit *is* delicious.]

RIGHT. My friend looks uncomfortable. [My friend *is* uncomfortable.

WRONG. The bell sounds clearly this morning.

RIGHT. The bell sounds clear this morning.

WRONG. The apple tastes sweetly.

RIGHT. The apple tastes sweet.

WRONG. The ground feel drily.

RIGHT. The ground feels dry.

WRONG. I feel finely.

RIGHT. I feel fine.

WRONG. She looks sadly.

RIGHT. She looks sad.

RIGHT. The President stands firm.

NOTE. *Well* and *ill* denoting physical condition are adjectives.

RIGHT. You don't look well.

RIGHT. I don't feel well.

RIGHT. My friend seems ill.

RIGHT. He appears ill.

Sometimes both the adjective and the adverb constructions are correct, although the meaning of the two will not be the same. Use the adjective to designate the condition of the object spoken of; use the adverb to designate the manner of the verb. (See p. 272.)

RIGHT. Pack the crate full. [*Full* designates the condition of the object *crate* produced by the verb *pack*.]

RIGHT. Stretch the rope tight. [*Tight* designates the condition of the object *rope* produced by the verb *stretch*.]

RIGHT. Wrap the package *neatly*. [*Neatly* is an adverb designating the manner of the verb *wrap*.]

RIGHT. The temple will be restored complete. [*Complete* is an adjective designating the condition of the noun *temple*.]

RIGHT. The temple will be restored completely. [*Completely* is an adverb designating the manner of the verb *will be restored.*]

RIGHT. The ship arrived safe. [*Safe* is an adjective that designates the condition of the noun *ship.*]

RIGHT. The ship arrived safely. [*Safely* is an adverb designating the manner of the verb *arrived.*]

5 **D. Adverb.**

An adverb is a word that modifies a verb, an adjective, or another adverb. It may function in the following ways.

1. May modify a verb.

She called *softly.*

2. May modify an adjective.

The light is *very* bright.

3. May modify another adverb.

The sun shines *very* brightly.

4. May modify a phrase.

Come *just* before seven. [The adverb *just* modifies the phrase *before seven.*]

5. May modify a clause.

The bugle sounded *just* as the sun was rising. [The adverb *just* modifies the clause *as the sun was rising.*]

6. To ask a question. [Interrogative adverb.]

When does the train start?

7. Relative adverb.

Let's go *where* the excitement is. [*Where* functions as a regular adverb and modifies *is;* at the same time it connects the subordinate clause to the main clause.]

8. A noun may be used as an adverb. (See p. 269.)

I shall go tomorrow. [The noun *tomorrow* is used as an adverbial modifier of *shall go.*]

I walk to school twice a day. [*Twice a day* is used as an adverbial modifier of *walk.*]

Use an adverb, not an adjective to modify a verb or another adverb.

WRONG. They drove slow across the bridge.

RIGHT. They drove slowly across the bridge.

WRONG. He is some better today.

RIGHT. He is somewhat better today.

NOTE. In brief commands or exhortations a shortened form of the adverb—a form that is identical with that of the adjective—is frequently used.

RIGHT. Drive slow. Come quick. Speak louder.

6 E. Verb.

1. Principal Parts; Transitive and Intransitive.

A verb is a word that makes a statement about the subject.

He *ran*. The bird *sings*. A wonderful thing *has been accomplished*.

Those forms of the verb from which all other forms may be inferred, known as its principal parts, are the present tense, the past tense, and the past participle. Regular (or weak) verbs form the past tense by adding *d*, *ed*, or *t*, to the form of the present tense—*talk, talked; mean, meant; pave, paved.* Irregular (or strong) verbs form the past tense by changing the vowel of the present and without the addition of an ending—*sing, sang; write, wrote; forget, forgot.*

The past participle of a regular verb is like its past tense form—*talked, talked; meant, meant; paved, paved.* The participle of an irregular verb is irregular and must be learned.

The principal parts of the following irregular verbs should be learned.

PRESENT	PAST	PERFECT (made by joining the past participal to the auxiliary *have*).
I am	I was	I have been
I awake	I awoke	I awakened
I bear	I bore	I have borne
I begin	I began	I have begun

PRESENT	PAST	PERFECT (made by joining the past participle to the auxiliary *have*).
I bind	I bound	I have bound
I bid (at an auction)	I bid	I have bid.
I bid (command)	I bade	I have bidden
I bring	I brought	I have brought
I blow	I blew	I have blown
I burst	I burst	I have burst
I catch	I caught	I have caught
I come	I came	I have come
I dive	I dived	I have dived
I do	I did	I have done
I draw	I drew	I have drawn
I drink	I drank	I have drunk
I eat	I ate	I have eaten
I flee	I fled	I have fled
I fly	I flew	I have flown
I forget	I forgot	I have forgotten
I get	I got	I have got
I give	I gave	I have given
I go	I went	I have gone
I grow	I grew	I have grown
I know	I knew	I have known
I lay (the book down)	I laid (the book down)	I have laid (the book down)
I lie (down today)	I lay (down yesterday)	I have lain (down for several days)
I ring	I rang	I have rung
I run	I run	I run
I see	I saw	I have seen
I shake	I shook	I have shaken
I sing	I sang	I have sung
I sit (down)	I sat (down)	I have sat (down)
I set (the chair here now)	I set (the chair here yesterday)	I have set (the chair here every day)

Present	Past	Perfect (made by joining the past participle to the auxiliary *have*).
I speak	I spoke	I have spoken
I spring	I sprang	I have sprung
I swim	I swam	I have swum
I take	I took	I have taken
I throw	I threw	I have thrown

All verbs are either transitive or intransitive. A verb is transitive if it may take an object; it is intransitive if it cannot take an object. Many verbs may be transitive in one sense and intransitive in another. (For objects, complements, etc., of verbs see 19.)

I ring the bell. [Transitive.]

The bell rings. [Intransitive.]

He stopped the clock. [Transitive.]

The clock stopped. [Intransitive.]

Observe carefully the transitive and intransitive uses of such verbs as the following, which are often confused.

a. Lay (principal parts *lay, laid, laid*), raise (p. p. *raise, raised, raised*), set (p. p. *set, set, set*) are transitive and take direct objects.

Right. Did you lay my writing material out for me?

Right. Yes, I laid it on the table, just as I have laid it there every morning for the last week.

Right. Will you raise the window? I think I raised it a while ago. Yes, it apparently has been raised for some time.

Right. Did you set the pitcher on the table? Yes, I set it there an hour ago, and I have set it there for every meal.

b. Lie (p. p. *lie, lay, lain*), rise (p. p. *rise, rose, risen*), sit (p. p. *sit, sat, sat*) are intransitive and cannot take objects.

Right. I see your coat lying on the grass. It lay there yesterday. In fact, it has lain there for several days.

Right. The sun now rises at four fifty. Last week it rose at five o'clock. It has risen earlier each day now for over a week.

RIGHT. I sit here alone. I sat here yesterday. I have sat here long enough.

Do not confuse the past tense form with the perfect participle form.

PAST TENSE	PERFECT PARTICIPLE
I ate (*not* I eat)	I have eaten (*not* I have ate)
I came (*not* I come)	I have come (*not* I have came)
I did (*not* I done)	I have done (*not* I have did)
I saw (*not* I seen)	I have seen (*not* I have saw)
I took	I have taken (*not* I have took)
I went	I have gone (*not* I have went)
I wrote	I have written (*not* I have wrote)

An auxiliary verb is a verb-form that helps the principal verb to make the various tenses, moods, and voices. The auxiliary verbs are *be*, *do*, *have*, *may*, *can*, *will*, *shall*, *must*, together with their different forms—*is*, *did*, *had*, etc.

A copulative verb is a verb that connects the subject with a predicate noun or adjective. The most common copulative verb is the verb *to be* in its various forms—*am*, *is*, *was*, etc. But any verb—especially such as *seem*, *look*, *become*, *appear* and verbs of the senses (sound, taste, smell, feel)—may become a copulative verb when it serves to connect the subject and a predicate noun or adjective. (See p. 270f.)

He *is* president. The day *seems* cold. The pear *tastes* bitter.

2. *Finite and Infinite.*

A finite (or modal) verb is one that changes form for person and number and that is capable of making a complete predication or assertion.

The lightning *flashes*.

A non-finite (or non-modal) verb is one that is not limited as to person or number and that cannot make a complete and

independent assertion. The non-finite verbs are the infinitive, the participle, and the gerund.

to carry; carrying; having carried.

An infinitive is a verbal that partakes of the nature of a verb and of a noun. It is usually preceded by the preposition *to*, which is called the sign of the infinitive. An infinitive may function in the following ways:

a. As a noun.

To shout is useless. [*To shout* is the subject of the verb *is*.]

There is nothing to do but go. [*Go* is an infinitive, without its sign *to*, the object of the preposition *but*.]

b. As an adjective.

I have a letter to write. [*To write* modifies *letter*.]

His ability to swim is apparent. [*To swim* modifies *ability*.]

c. As an adverb.

The mason is ready to go to work. [*To go* modifies the adjective *ready*.]

The rain began to fall. [*To fall* modifies the verb began. Such an infinitive modifying or completing the meaning of a verb is called a complementary infinitive.]

I came to see you. [*To see* is an infinitive of purpose modifying the verb *came*.]

d. As a part of a clause, known as an infinitive clause. The clause may act as the object of verbs of wishing, commanding, believing, declaring, perceiving, and the like, or as the object of a preposition.

He wished me to be his partner. [*Me to be his partner* is the object of *wished*.]

I perceived him to be my friend.

We hope for him to succeed. [*Him to succeed* is the object of *for*.]

NOTE. 1. The subject of an infinitive is in the objective case. A predicate pronoun after *to be* in an infinitive clause is in the objective case agreeing with the subject of the infinitive (which, as

has just been said, is in the objective case). Do not confuse this construction with the regular predicate nominative after a *finite* form of *to be*.

Predicate Pronoun in an Infinitive Clause	Predicate Nominative
I perceive it to be him.	I perceive that it is he.
We surmised the visitors to be them.	We surmised that the visitors were they.
You saw it to be her.	You saw that it was she.
They claimed it to be me.	They claimed that it was I.

Note 2. An infinitive may take an object or complement and may be modified by an adverb.

To tell the truth is a virtue. [*Truth* is the object of *to tell*.]

It is not always easy to act wisely. [*Wisely* is an adverb modifying *to act*.]

A participle is a verbal adjective—that is, a verb-form that functions as a modifier of a noun or pronoun. It may take an object, a predicate noun, etc., as any verb may do, and it may be modified by an adverb as a verb may be, but it is invariably an adjective.

Opening the door cautiously, the boy peered about the room. [*Opening* takes *door* as its object and in turn modifies *boy;* the adverb *cautiously* modifies *opening*.]

Time being up, the teacher called the roll. [*Being* modifies *time*, which in turn has no grammatical relation with the rest of the sentence. The construction is called the nominative absolute. See p. 370.]

Note. The participle is combined with auxiliary verbs to make compound verb forms.

a. Combined with forms of *to be* to make the progressive forms.

I am walking.

b. Combined with forms of *have* to make the perfect and pluperfect tenses.

Jones has spoken.

The Governor had been deceived.

A gerund is a verbal noun—that is, a verb-form that functions as a noun. It may take an object, a predicate noun, etc., as any verb may do, and it may be modified by an adverb as a verb may be, but it is invariably a noun.

Some people have a genius for making money quickly. [*Making* is a gerund, object of the preposition *for;* it takes *money* as an object and is modified by the adverb *quickly*.]

Driving a car twenty-four hours without relief is too much to expect of any one. [*Driving*, a gerund, is the subject of *is;* it takes *car* as an object and is modified by the adverbial phrases *twenty-four hours* and *without relief*.]

3. *Shall and Will.*[1]

To express simple futurity—or expectation—use *shall* (or *should*) with the first person and *will* (or *would*) with the second and third.

RIGHT. I don't think I shall go tomorrow.

RIGHT. You will be asked to go, I am sure.

To express determination, command, willingness, desire, or promise, use *will* (or *would*) with the first person and *shall* (or *should*) with the second and third.

RIGHT. I will go in spite of everything.

RIGHT. You shall go whether you wish to or not.

RIGHT. You shall make reparation; on that I am determined.

RIGHT. They shall pay for the damage they have done; the president has so ordered.

RIGHT. I will not be forced to sign that document. If I sign it at all it shall be of my own free will.

NOTE. As a matter of courtesy—especially in military life—*shall* is softened to *will*.

[1] A careful examination of modern discourse—oral and written shows that the conventional rules for *shall* and *will*—especially for *shall* and *should* in the first person—are breaking down. It seems that the time is near at hand when it will be the accepted idiom to say, for example, "Jim said he would be glad to lend his support." This use of *would* for *should* is to be found in the writings and speeches of accepted masters of English.

RIGHT. Corporal Lane will report tomorrow morning at ten o'clock.

In asking questions use the form expected in the reply.

RIGHT. Shall you go? [Answer: I shall.]

RIGHT. Will you go? [Answer: I will go.]

NOTE. *Shall* and *should* are always used in questions when the subject is first person, unless the question is simply quoted.

RIGHT. Shall I go to Cleveland, or shall I stay at home? I have not made up my mind.

RIGHT. Should I go or should I stay?

RIGHT. Will I go, did you ask? Yes, certainly.

In an indirect quotation use the same form that would be used if the quotation were direct.

RIGHT. He believes I will stay. [Direct: He (you) will stay.]

RIGHT. He believes you will stay. [Direct: He (you) will stay.]

RIGHT. He has given orders that I shall stay. [Direct: He (you) shall stay.]

RIGHT. He has given orders that you shall stay. [Direct: He (you) shall stay.]

Should and *would* follow the rules of *shall* and *will*.

RIGHT. I should not go if I were you.

RIGHT. You would not want me to go, would you?

RIGHT. I would go if I thought I were needed.

RIGHT. You should meet your appointments promptly.

NOTE 1. *Should* is often used in all persons as equivalent to *ought to* to express obligation.

RIGHT. I know I should go.

RIGHT. I think you should go.

RIGHT. I think they should go.

NOTE 2. *Would* is often used in all persons to express a customary action.

RIGHT. Every evening I would go to his room and read to him for an hour.

RIGHT. When you were a lad you would play Indian—sometimes all day long.

In conditional clauses introduced by *if* use *should* in all persons to express contingency—or simple futurity—and *would* in all persons to express determination or willingness.

RIGHT. If I should go, should I notify you first?

RIGHT. If you should decide to go, let me know.

RIGHT. If I would work day and night, I could doubtless complete the job within a week.

RIGHT. If you would only make up your mind once and for all, there would be no further delay.

7 4. *Negatives.*

Do not use two negatives for a single negative idea.

WRONG. I am not going to do that neither.

RIGHT. I am not going to do that either.

WRONG. He will not say yes nor no.

RIGHT. He will not say yes or no.

WRONG. Never shall such treatment be tolerated by you nor me.

RIGHT. Never shall such treatment be tolerated by you or me.

NOTE. Although *nor* following *no* has dictionary authority, the construction had best be avoided—especially by the learner—as one which may easily lead to other double-negative constructions that are highly undesirable.

LESS GOOD. No change has been made nor is even contemplated.

BETTER. No change has been made or is even contemplated. [Or] No change has been made, nor is one contemplated.

Do not use *hardly*, *scarcely*, *only*, *but* (= *only*) with a negative, for a negative idea is implied in such words. Therefore, to use such words with a negative is to use two negatives for a single negative idea, another form of the double-negative construction.

WRONG. I couldn't hardly make out his name.

RIGHT. I could hardly make out his name.

WRONG. There isn't but one excuse possible.

RIGHT. There is but one excuse possible.

WRONG. There aren't but a few apples left.

RIGHT. There are but a few apples left.

WRONG. The mayor couldn't scarcely find machines enough for them all.

RIGHT. The Mayor could scarcely find machines enough for them all.

WRONG. We shouldn't write on only one side of the sheet.

RIGHT. We should write on only one side of the sheet.

8 5. *Mood.*

The indicative mood expresses unqualified assertion (either declarative or interrogative).

I shall call at once.

Did my book arrive?

The imperative mood expresses a command or entreaty.

Come at once.

Be of good cheer.

Do help me.

The subjunctive mood is the mood of unreality, the mood of that which is not declared as a fact. It is used primarily to express a wish, an improbable or contrary to fact condition, a supposition, or a concession. Only a few verb forms that are distinctively subjunctive remain; and these are mainly forms of the verb *to be* in the present and past tense.

Would that he *were* here.

If that *be* the trouble, then the case is hopeless.

If Father *were* here, he would help me.

Suppose he *be* summoned, what have you to gain?

Though your offer *were* ten times as attractive, I would reject it.

Use the subjunctive in the *if*-clause of a conditional sentence to express a strong sense of unreality.

RIGHT. If it is a nice day, I'll come. [Nothing is implied as to whether it will be a nice day; consequently, the indicative is used in the *if*-clause.]

RIGHT. If it be a nice day, I'll come. [Strong doubt as to its being a nice day is here implied.]

RIGHT. If it is a genuine first edition, it is worth about twenty-five dollars. [Nothing is implied as to whether it is genuine or not.]

RIGHT. If it be a genuine first edition, it is worth about twenty-five dollars. [Strong doubt as to its being a genuine first edition is here implied.]

RIGHT. If it was raining at their home yesterday at nine o'clock, my parents probably did not start. [The indicative is used, for nothing is implied as to the unreality of the *if*-statement.]

RIGHT. If it were raining now, I should understand your hesitation. [Here there is the strong implication that it is not raining. That is, the *if*-statement is contrary to the fact of the case; consequently, the subjunctive is used. This is sometimes called a contrary to fact condition in present time.]

Use the subjunctive to express a wish in which there is implied a sense of unreality.

RIGHT. I wish I were a master painter. [The subjunctive *were* is used because there is implied a strong sense of unreality in the wish; that is, there is implied, as matters now stand, that I am not a master painter.]

9 6. *Tense.*

As a rule use the present tense to express a universal truth or a general proposition.

RIGHT. Columbus made good his assertion that the world is round.

RIGHT. He clearly established his general theme that Shakespeare is supreme in character delineation.

NOTE. An exception occurs when the writer disagrees with the proposition.

RIGHT. He tried to show that we Americans were maliciously meddlesome.

As a rule do not use the present tense in narrating past happenings.

CRUDE. He then comes to me and says, "I need money!" I replies that I didn't have any. He turns on his heels and lurches through the door with a parting curse.

BETTER. He then came to me and said, "I need money!" I replied that I didn't have any. He turned on his heels and lurched through the door with a parting curse.

NOTE. The historical present, so-called, is sometimes used to convey the impression of great vividness; but its unskilful use results in such crudity that it had best be avoided by the beginner.

When a narrative is interrupted by a reference to a preceding happening, this preceding action should be given in the pluperfect tense.

RIGHT. Phipps entered his office precisely at eight o'clock. As if an electric button had been pressed everything began to hum. Stenographers clicked at their machines. Clerks hurried. . . . Phipps had started eleven years ago as office boy. . . . He had gone forward until now he was general manager. . . . As Phipps opened his desk this morning. . . . [The action that took place eleven years ago, previous to "this morning", has been given in the pluperfect tense in *had started* and *had gone forward*.]

Use the pluperfect tense in a dependent clause to express time that is prior to the time expressed by a past tense in the principal clause, for the time expressed by the verb in a dependent clause is not absolute but relative always to the time expressed by the verb of the principal clause.

RIGHT. I should not have gone if I had thought you would not approve. [The idea expressed by *had thought* is prior in time to *should* not have gone; consequently, *had thought* is the correct tense form. The time of *would not approve* is subsequent to that of *had thought;* consequently, *would not approve*, and not *would not have approved*, is the correct tense form.]

WRONG. He voted the Democratic ticket last Tuesday, although he was a Republican for forty years.

RIGHT. He voted the Democratic ticket last Tuesday, although he had been a Republican for forty years. [The idea expressed by *had been a Republican* is prior in time to that expressed by *He voted;* consequently, *had been*, not *was*, is the correct tense form.]

WRONG. We censured him because he has been negligent.

RIGHT. We censured him because he had been negligent. [This implies that the negligence existed prior to the censuring.]

RIGHT. We censured him because he was negligent. [This implies that he was censured at the time he was negligent.]

The present infinitive and the present participle express action that is simultaneous with that expressed by the principal verb.

WRONG. They intended to have bought the house.

RIGHT. They intended to buy the house. [The action expressed by the infinitive *to buy* is simultaneous with the action expressed by the verb *intended;* that is, at the time of their intention their intention was to buy, not to have bought.]

WRONG. He thought it was necessary for me to have come.

RIGHT. He thought it was necessary for me to come.

WRONG. Beginning as an office boy at four dollars a week, he is today president of the company.

RIGHT. Having begun as an office boy at four dollars a week, he is today president of the company. [The action expressed by the particle *having begun* precedes in time the action expressed by the principal verb is; consequently, *having begun*, not *beginning*, is the correct tense form.]

WRONG. He won the tennis championship in 1910, losing it five years later. [The action expressed by the participle *losing* is subsequent to the time expressed by the principal verb *won;* consequently, the present participle *losing*, which would express time simultaneous with that expressed by *won*, is wrong.]

RIGHT. He won the tennis championship in 1910, and lost it five years later.

The perfect infinitive and the perfect participle express action that is prior in time to that expressed by the principal verb.

RIGHT. I should like to have gone to the party. [The idea expressed by the infinitive *to have gone* is prior in time to the action expressed by the principal verb *should like.*]

RIGHT. I should have liked to go to the party. [The idea expressed by the infinitive *to go* is simultaneous with the action expressed by the principal verb *should have liked.* That is, at the time of liking—yesterday, for example—the thing liked was *to go,* not *to have gone.* Note that these two examples are right but that they mean different things.]

WRONG. I should have liked to have gone. [This could only mean that the idea of going expressed by the infinitive *to have gone* preceded in time the idea of liking expressed by the principal verb *should have liked,* a meaning probably never intended.]

WRONG. Losing all his money, he is now compelled to go to work.

RIGHT. Having lost all his money, he is now compelled to go to work. [The action expressed by the participle *having lost* is prior in time to the action expressed by the principal verb *is compelled;* consequently *having lost,* not *losing,* is the correct tense form.]

NOTE. Where the time expressed by the participle is practically, although not actually, the same as that expressed by the main verb, the present participle may be used in place of the past participle.

PERMISSIBLE. Searching high and low, I found my copy of *Lord Jim* at last.

RIGHT. Having searched high and low, I found my copy of *Lord Jim* at last.

10 F. Preposition.

A preposition is a word used to connect a noun or pronoun to some part of the sentence. The noun following the preposition is called the object of the preposition and the preposition and its object, together with any modifiers, is called a prepositional phrase. A prepositional phrase may be adjecti-

val (that is, modify a noun) or adverbial (that is, modify a verb) in function.

My uncle has arrived *from* New York.

A man *from* Cleveland will be here in the morning. [The prepositional phrase *from Cleveland* modifies *man* and is adjectival.]

He works *from* morning *to* night. [The prepositional phrases *from morning to* night modify *works* and are adverbial.]

A preposition may take a phrase or a clause as its object.

Start *from* in front of the court house. [*In front of the court house* is a phrase that acts as the object of the preposition *from*.]

It depends *on* what time the train arrives. [*What time the train arrives* is a clause that acts as the object of the preposition *on*.]

In a few idiomatic expressions an adverb or an adjective acts as the object of the preposition and thus becomes the equivalent of a noun.

Where do we go from *here?*

You are working in vain.

Certain idiomatic phrases are classed as compound prepositions or phrasal prepositions—such as, *according to, in spite of, in keeping with, with reference to, as to, because of, on account of, owing to, in respect to,* etc.

Prepositions and adverbs are closely related. In fact, the same word may now be an adverb and again a preposition.

Walk *in*. [Adverb]
Don't walk *in* the rain [Preposition]

There are many difficult prepositional and adverbial idioms that must be mastered by practice and through a study of the dictionary—such as, agree *with, on, to;* compare *with, to;* differ *from, with;* compare *with, to;* confide *in, to;* correspond *with, to;* part *from, with;* join *with, to;* connect *with, to;* argue *with, against;* live *at, in, on.* Note the difference in meaning between such prepositions as *at, to; in, into; between, among; on, upon; from, off; round, around; beside, besides.*

WRONG. I don't think he is to home.

RIGHT. I don't think he is at home.

WRONG. He ran in the house.

RIGHT. He ran into the house.

WRONG. It should be divided between the three of us.

RIGHT. It should be divided between you and me. [*Between* is used only of two.]

RIGHT. It should be divided among the three of us.

RIGHT. Let's gather around [*or* round] the fire.

RIGHT. For miles round [*not* around] there was not a tree.

11 G. Conjunction.

A conjunction is a word used to connect words or groups of words.

Coördinate (or coördinating) conjunctions connect elements of equal rank. The common coördinating conjunctions are *and, but, for, or, nor.*

I raise apples *and* pears.

I must go, *but* you may remain.

A subordinating conjunction connects a subordinate clause with the clause on which it depends. The common subordinating conjunctions are *although, though, as, as if* (though), *because, if, since* (=because), *than, unless, and whether* (*whether . . . or*).

Better go *while* the road is open.

He is stronger *than* I am.

Correlatives are conjunctions used in pairs—such as *not only . . . but also; either . . . or; neither . . . nor; so . . . that; both . . . and.*

Neither the first plan *nor* the second has been accepted.

Certain groups of words are to be treated as compound conjunctions—such as *in spite of; as well as; in order that; as soon as; as if* (as though); *so that; even if.*

Relative adverbs (see p. 272), introducing subordinate clauses,

are sometimes called conjunctive adverbs—such as *where, while, when, whence, as, how, why, before, till, until, since.*

Go *where* you are ordered.

I cannot leave *until* the mail comes.

Such words as *hence, therefore, however, nevertheless, accordingly, consequently,* and *moreover* used to indicate logical coordination are called conjunctive adverbs, because while they are primarily adverbial in function they have a certain conjunctive effect as well. Note carefully page 306 for the punctuation of sentences containing conjunctive adverbs.

Conjunctions and prepositions are closely related. (See p. 287.) The same word may now be a conjunction and again a preposition.

Is that *for* me? [Preposition]

That is right, *for* two and two do make four. [Conjunction]

I have worked steadily *since* six o'clock. [Preposition]

He has not come in *since* I have been here. [Conjunction]

Guard against the use of *like* as a conjunction. *Like* is a preposition, adjective, or verb; it is never a conjunction. See pages 377 and 381.

WRONG. It looks like it might rain.

RIGHT. It looks as though it might rain.

WRONG. He doesn't throw a ball like I do.

RIGHT. He doesn't throw a ball as I do.

After verbs of saying, knowing, and the like use *whether* instead of *if.*

WRONG. I do not know if you will like it.

RIGHT. I do not know whether you will like it.

Do not use *because* after *reason.* Use *that* or *the fact that.*

WRONG. The reason is because he is jealous.

RIGHT. The reason is that [*or* is the fact that] he is jealous.

Do not use *without* as a conjunction. *Without* is a preposition.

WRONG. Don't go without you tell us first.

RIGHT. Don't go without telling us first.

Conjunctions may sometimes be omitted, especially when they may be easily supplied.

I do not think [that] he will run for the office.

But do not omit the conjunction after a comparison when awkwardness results.

FAULTY. I am as old, if not older than, you.

BETTER. I am as old as, if not older than, you.

12 **H. Interjection.**

An interjection is a word used as an exclamation to denote emotion—such as, *ah, oh, alas, ugh, ouch.*

Ugh! How I hate bugs!

NOTE. For the distinction between *oh*, the interjection and *O*, the sign of the vocative, see p. 314.

III. NUMBER

13 A verb must agree with its subject in number. The meaning of the subject rather than its actual form determines the number whenever there is any doubt.

Such substantives as *another, each, every, neither, either, many a, a person, one* (and expressions to which *one* may be attached, such as *any one, every one, no one*), *everybody* (and expressions to which *-body* may be attached, such as *nobody, somebody*) are singular and take singular verbs.

WRONG. Each of these books are to be read carefully.

RIGHT. Each of these books is to be read carefully.

WRONG. Many a person today take the same stand.

RIGHT. Many a person today takes the same stand.

WRONG. Either of the roads lead to Chicago.

RIGHT. Either of the roads leads to Chicago.

None, which may mean *not one* or *not any*, may be used as a singular or plural.

RIGHT. None of those apples are ripe. [*None* is here equivalent to *not* any.]

RIGHT. None of those apples is ripe. [*None* is here equivalent to *no one*.]

RIGHT. There is none left.

RIGHT. There are none left.

RIGHT. None of us knows when he may be called into service.

RIGHT. None of us know when we may be called into service.

Singular subjects joined by *or* or *nor* require singular verbs.

WRONG. Pen or pencil are satisfactory.

RIGHT. Pen or pencil is satisfactory.

WRONG. Neither Ohio nor Indiana are as large as Illinois.

RIGHT. Neither Ohio nor Indiana is as large as Illinois.

When the subjects joined by *or* or *nor* are of different numbers, use a form of the verb that is the same for either number; or, make the verb agree with the nearer subject; or, recast the sentence.

WRONG. Neither the carpenters nor the contractor were present at the meeting.

RIGHT. Neither the carpenters nor the contractor was present at the meeting. [Or] Neither the carpenters nor the contractor came to the meeting.

WRONG. Either you or I are to be selected for the position.

RIGHT. Either you or I am to be selected for the position. [Or] Either you or I will be selected for the position.

Singular nouns joined by *and* take a plural verb.

RIGHT. Hawthorne and Poe are the two greatest American short-story writers.

NOTE. If the two nouns express the same idea or are so closely related that they make up a single idea, they may take a singular verb.

RIGHT. Action and reaction is the law of life.

RIGHT. The ebb and flow of the sea continues year after year.

Collective nouns and phrases take either singular or plural verbs depending on the meaning.

RIGHT. The United States has a greater area than France, Germany, and Italy combined.

RIGHT. The United States have various methods of handling intra-state traffic.

RIGHT. The committee has met and has adjourned.

RIGHT. The committee have been unable to see eye to eye on this question.

WRONG. The committee have met and will soon make its report.

RIGHT. The committee have met and will soon make their report. [Or] The committee has met and will soon make its report.

NOTE. Numbers expressing a single idea are usually treated as singular and take singular verbs. There is good authority, however, for using a plural verb in such expressions as "seven times seven are forty-nine," "six and two are eight," "two from ten are eight." But at least be consistent.

RIGHT. Thirty miles is too far to walk in one day.

RIGHT. Nine times seven is sixty-three. [*Or*] Nine times seven are sixty-three.

RIGHT. Four and three is seven. [*Or*] Four and three are seven.

With two subjects of different numbers, one positive and one negative, use a verb of the same number as the positive.

RIGHT. The States, and not the National Government, control the election laws.

RIGHT. The National Government, not the States, negotiates treaties.

Do not let any intervening expression affect the agreement of subject and verb.

WRONG. A long line of men and women were waiting for the ticket office to open.

RIGHT. A long line of men and women was waiting for the ticket office to open.

WRONG. A manual of rules and regulations are given to each employee.

RIGHT. A manual of rules and regulations is given to each employee.

WRONG. A list of all registered voters are to be found at the court house.

RIGHT. A list of all registered voters is to be found at the court house.

Phrases attached to the subject by such expressions as *together with, including, with, no less than, as well as* do not affect the number of the verb.

WRONG. John, together with two companions, are going camping next week.

RIGHT. John, together with two companions, is going camping next week.

WRONG. The commanding officer, as well as members of his staff, are to be present.

RIGHT. The commanding officer, as well as members of his staff, is to be present.

You whether meaning one person or more always takes a plural verb.

WRONG. You was my friend in time of trouble.

RIGHT. You were my friend in time of trouble.

Make a verb agree with its subject and not with a predicate nominative.

WRONG. The most admirable thing about the novel are its character delineations.

RIGHT. The most admirable thing about the novel is its character delineations.

WRONG. The character delineations is the most admirable thing about the novel.

RIGHT. The character delineations are the most admirable thing about the novel.

RIGHT. The breadth of his sympathy, the height of his ideals, and the depth of his convictions are the measure of a man.

RIGHT. The measure of a man is the breadth of his sympathy, the height of his ideals, and the depth of his convictions.

In a sentence introduced by *here* or the expletive *there* (see p. 267) the verb is of the same number as the noun that follows it, for this noun is the real subject of the verb.

RIGHT. Here are three books on chemistry.

RIGHT. There is one chapter that you should read very carefully.

WRONG. There is placed before our country two courses of action.

RIGHT. There are placed before our country two courses of action.

Do not use the plural *these* or *those* with singular nouns like *kind* and *sort*, but use the singular *this kind*, *this sort*, or the plural *these kinds*, *these sorts*.

WRONG. I do not like those kind of games.

RIGHT. I do not like that kind of games.

WRONG. Those sort of tactics do not win general approval.

RIGHT. That sort of tactics does not win general approval.

NOTE. Do not insert the article *a* in a phrase modifying *kind* or *sort*.

WRONG. She invariably wears that kind of a hat.

RIGHT. She invariably wears that kind of hat.

Pronouns must agree with their antecedents in number.

WRONG. Each of the men took their hat and left.

RIGHT. Each of the men took his hat and left.

WRONG. Everybody ought to know the geography of their own state.

RIGHT. Everybody ought to know the geography of his own state.

WRONG. Everyone should bring their certificates.

RIGHT. Everyone should bring his certificate.

NOTE. Where the antecedent includes persons of both sexes, use merely the masculine form of the pronoun. Do not use a cumbersome *his* or *her*.

UNDESIRABLE. Every student should bring his or her notebook to class tomorrow.

BETTER. Every student should bring his notebook to class tomorrow.

Such nouns as *ethics*, *economics*, *mathematics*, *optics*, *politics*, *physics*, and the noun *news*, are considered to be singular and are used with singular verbs. *Athletics* is generally used with plural verbs. See also p. 325f.

RIGHT. Mathematics is generally required of college freshmen.

RIGHT. What is the news today?

RIGHT. Athletics are being encouraged in most schools.

IV. CASE

14 The subject of a finite verb, whether the verb is expressed or not, is always in the nominative case.

WRONG. Us girls have organized a sewing club.

RIGHT. We girls have organized a sewing club.

A substantive following *than* or *as* must not be construed as objects of *than* or *as*, for *than* and *as* are conjunctions and not prepositions. Whether the clause introduced by *than* or *as* is completed or merely understood, the case of the substantive must be that demanded by this clause.

WRONG. My brother is older than me.

RIGHT. My brother is older than I. [*I* is the subject of *am* understood.]

WRONG. You are as tall as him.

RIGHT. You are as tall as he. [*He* is the subject of *is* understood.]

RIGHT. He likes John better than me. [This means he likes John better than he likes me. *Me* is the object of *he likes* understood.]

RIGHT. He likes John better than I. [This means he likes John better than I like John. *I* is the subject of *like* understood.]

RIGHT. He likes John better than I do.

NOTE. *Than whom*, although ungrammatical, is accepted as an idiom.

RIGHT. Next we come to Edgar Allan Poe, than whom there is no greater master of the mystery story.

Do not allow an intervening parenthetical expression like *he says, I think,* to attract *who* as the subject of a verb into the objective (accusative) case.

WRONG. The man whom the old proverb says is a friend in need is a friend indeed.

RIGHT. The man who, the old proverb says, is a friend in need is a friend indeed.

WRONG. Whom do you think will be elected?

RIGHT. Who do you think will be elected? [*Who* is the subject of *will be elected.*]

Do not allow a verb or a preposition preceding a clause introduced by *who* or *whoever* to attract the *who* or *whoever* into the objective (accusative) case.

WRONG. Take whomever is available.

RIGHT. Take whoever is available. [*Whoever* is the subject of *is* and not the object of *take.* The whole clause *whoever is available* is the object of *take.*]

WRONG. Mr. Smith is in doubt as to whom should be rewarded.

RIGHT. Mr. Smith is in doubt as to who should be rewarded. [*Who* is the subject of *should be rewarded* and is not the object of *to.*]

A predicate substantive after a form of the verb *to be* is always in the nominative case.

WRONG. It is me. It is her. It is him. It is them.

RIGHT. It is I. It is she. It is he. It is they.

WRONG. Is that her with the golden hair?

RIGHT. Is that she with the golden hair?

WRONG. Could it have been him the president had in mind?

RIGHT. Could it have been he the president had in mind?

The object of a verb must always be in the objective (accusative) case.

WRONG. Who will the class choose as president? I don't know who.

RIGHT. Whom will the class choose as president? I don't know whom. [The second *whom* is the object of *they will choose* understood.]

NOTE. Unfortunately the grammatically incorrect *who* is used so commonly, especially in spoken discourse, for the correct form *whom* that the latter may actually seem strange and a bit stilted. Either use the correct *whom* or avoid the embarrassment through a change of construction.

The object of a preposition must always be in the objective (accusative) case.

WRONG. This is a present for you from my brother and I.

RIGHT. This is a present for you from my brother and me.

WRONG. A party of we fellows went skating yesterday.

RIGHT. A party of us fellows went skating yesterday.

WRONG. Who are you working for?

RIGHT. Whom are you working for?

NOTE. *But* in such a sentence as "No one but him can do it" may be construed either as a preposition, in which case "No one but him . . . " is correct, or as a conjunction in an elliptical construction, in which case "No one but he can do it" would be correct. [The completely expressed idea would be "No one can do it, but he can do it." The objective (accusative) case after *but* is the commoner usage in modern prose.]

The subject of an infinitive—including *to be*—is always in the objective (accusative) case.

WRONG. The man who I considered to be my closest friend proved to be a scoundrel.

RIGHT. The man whom I considered to be my closest friend proved to be a scoundrel. [*Whom* is the subject of *to be*.]

WRONG. Who do you wish to be made your assistant?

RIGHT. Whom do you wish to be made your assistant?

The predicate substantive after an infinitive—including *to be*—is always in the objective case.

WRONG. I know it to be he.

RIGHT. I know it to be him.

WRONG. At first she thought the tall man to be I.

RIGHT. At first she thought the tall man to be me.

NOTE. All forms of the verb *to be*—finite and infinite—take the same case after as before.

A substantive in apposition takes the same case as the substantive with which it is in apposition.

WRONG. All of us—her, him, and me—are in the same class.

RIGHT. All of us—she, he, and I—are in the same class.

A noun or pronoun denoting possession is in the possessive (genitive) case.

RIGHT. I do not like to carry out another's programme.

RIGHT. This coat is hers; those books are probably theirs.

RIGHT. Spring has returned in all its attractiveness.

NOTE. Spell the possessive of *one* and *other*—*one's* and *other's*. Spell the possessives of *his*, *hers*, *theirs*, *its* without the apostrophe. See p. 327.

As a rule do not use the possessive (genitive) case of nouns denoting inanimate objects or abstract ideas.

BAD. The United States' Constitution.

BETTER. The Constitution of the United States.

BAD. The street's pavement.

BETTER. The pavement of the street.

NOTE. Good use sanctions the possessive in such expressions as *a day's work, a two-weeks' vacation, a year's growth,* and in a few others, such as *the court's jurisdiction, for mercy's sake, in freedom's cause.*

Put a substantive modifying a gerund (a verbal noun in *-ing*) in the possessive (genitive) case.

UNDESIRABLE. The reason for me not going is evident.

BETTER. The reason for my not going is evident.

UNDESIRABLE. I do not approve of them wasting so much time.

BETTER. I do not approve of their wasting so much time.

UNDESIRABLE. We are badly handicapped on account of John being out of the game.

BETTER. We are badly handicapped on account of John's being out of the game.

NOTE. In England the objective (accusative) case of nouns—and often of personal pronouns—is used in this construction (to be parsed as a noun modified by a gerundive, or verbal adjective in *-ing*.) But the prevailing American practice is as given above.

V. GENDER

15 A pronoun and its antecedent should agree in gender. When the antecedent may be either masculine or feminine—or both—use *he* rather than *he* or *she* in reference.

AWKWARD. Everybody must have his or her ticket of admission.

BETTER. Everybody must have his ticket of admission.

RIGHT. Each of the students took his book and started to get his lesson.

NOTE. When the construction is awkward, it is better to recast the sentence.

AWKWARD. Either Mr. Black or his wife must sign his or her name to the document.

BETTER. Either Mr. Black must sign his name to the document, or Mrs. Black must sign hers.

AWKWARD. Neither John nor his sister was willing to acknowledge the mistake as his or hers.

BETTER. John was not willing to acknowledge the mistake as his, nor was his sister willing to acknowledge it as hers.

As a rule use *who, whom, whose,* in referring to persons and *which, whose* (or *of which*) in referring to things.

RIGHT. I shall support the candidate whose platform I believe in.

RIGHT. This building, whose foundation is shaky, must be torn down. [*Or*] This building, the foundation of which is shaky, must be torn down.

CHAPTER SEVEN

MECHANICS OF WRITING

I. Punctuation

The object of punctuation is to make clear to the reader the relationships existing between groups of words, so that the meaning of a sentence may become immediately apparent. Contrary to the erroneous belief that inexperienced writers sometimes hold, punctuation is anything but a personal matter. Just as you must use words in the sense in which other people use them, so you must punctuate as other people punctuate. That is, punctuation, in order to serve its legitimate purpose in writing, must be in accordance with prevailing, present-day practice. However, two extremes in present-day practice may be recognized—"open punctuation," the omission of all but absolutely indispensable marks, which is the practice of newspapers, weekly magazines, and business writing; and "close punctuation," the use of marks liberally, which is the practice of books, of the more conservative magazines, and of literary discourse generally. Although the punctuation of a literary discourse is normally "closer" than that of a business communication, note that the tendency of punctuation in general is gradually more and more towards open punctuation. Inasmuch as a common mistake is to overuse marks, especially the comma, a good rule to follow is to use only those marks for which there is a definite reason—either in making clear the meaning or in meeting some conventional demand of modern practice. Above all things be consistent.

16 **A. Period.**

Use a period at the end of a declarative sentence or after an abbreviation.

RIGHT. Mr. and Mrs. A. C. Brown are here.

NOTE. *Miss*, roman numerals, and *st, d, nd, rd,* and *th* with numerals are not abbreviations.

RIGHT. Volume XII is missing.

RIGHT. 19 East 114th Street.

17 **B. Interrogation.**

Use an interrogation point after a direct question.

RIGHT. Where do you live?

18 **C. Exclamation.**

Use an exclamation point after a sentence element—word, phrase, or clause—or at the end of a sentence to express strong emotion.

RIGHT. What! Four escapes in one night!

19 **D. Comma.**

The main uses of the comma may be classed under four heads.

1. To set off coördinate words and phrases.

a. Items of dates and addresses.

RIGHT. On May 15, 1928, the House passed the Boulder Dam Bill.

RIGHT. Mr. J. C. Brown, 114 East Tenth Avenue, Columbus, Ohio, has been notified.

b. Items in a series.

RIGHT. He was their teacher, preacher, and doctor.

RIGHT. At the beginning, in the middle, and at the end we find the same tone of sincerity.

RIGHT. He was a tall, muscular, well-built man.

NOTE 1. The prevailing practice today favors a comma before the *and* joining the last two items of a series, although the omission of this comma has the support of certain authorities. At least be consistent, whichever practice you adopt.

NOTE 2. Distinguish between adjectives that are coördinate in effect and which are separated by commas and adjectives that are cumulative in effect and are not so separated.

RIGHT. We must attain an efficient, simple, and safe form of management. [The adjectives *efficient*, *simple* and *safe* are coördinate in effect.]

RIGHT. She is wearing a new blue silk scarf. [The adjectives *new*, *blue*, and *silk* are cumulative in effect; that is, *new* modifies not merely *scarf* but *blue silk scarf*, and *blue* likewise modifies *silk scarf*.]

c. Between clauses of a compound sentence joined by a coordinating conjunction—*and, but, for, nor, yet, or.*

RIGHT. This will cost money, but where to get it is the question.

RIGHT. I shall be there promptly at ten, and I shall expect you to meet me.

RIGHT. Mr. Gray has made this provision, for his son is an invalid.

NOTE. When the clauses are not joined by one of these coordinating conjunctions a semicolon must be used. See p. 306.

RIGHT. He came, and I went.

RIGHT. He came; I went.

2. To set off additive (non-essential) elements.

a. Parenthetical items—words, phrases, and clauses.

RIGHT. Furthermore, you must specify a definite amount.

RIGHT. Then, in the second place, the scheme is illegal.

RIGHT. His personality, if I must be specific, is lacking in charm.

b. Items in apposition. For the dash see p. 309.

RIGHT. Elizabeth Bennet, the heroine, is most convincing.

RIGHT. His face, dour and gloomy, was anything but prepossessing.

c. *Yes, No, Now, Well, Why.*

RIGHT. Well, what do you make of it?

RIGHT. No, that can't be.

RIGHT. Why, I don't see how you can do that!

d. Additive (non-restrictive) clauses and phrases. (An additive clause or phrase is one that can be left out without changing the meaning of the element on which it depends. A restrictive clause or phrase, on the other hand, is such an essential part of the sentence that it cannot be left out without changing the meaning of the element on which it depends. A restrictive element is never set off by commas.)

RIGHT. Mr. J. H. Hopkins, who has been president of the First National Bank, will head the new consolidation.

RIGHT. Having closed and locked the door carefully, he walked slowly to the elevator.

RIGHT. Go to the corner of Fifth and Hill, where you will find my car parked.

RIGHT. I will make the entry now, reserving the right to check up on your figures later.

RIGHT. Come promptly when the bell rings. [The *when*-clause is restrictive.]

RIGHT. All who favor the motion say 'Aye.' [The *who*-clause is restrictive.]

RIGHT. Let's go where it is cooler. [The *where*-clause is restrictive.]

RIGHT. That man plucking his beard is a movie actor. [*Plucking his beard* is a restrictive phrase.]

3. To set off a subordinate clause coming first and to set off any element out of its normal position.

RIGHT. If the situation is as you have outlined it, I think then nothing can be done about it.

RIGHT. When I pull the string, you begin.

RIGHT. At five o'clock, every day of the year, he goes to work.

RIGHT. In relays of four men, they run the mile race.

4. To prevent a wrong combination of words. (It is better by far to recast a sentence than to depend on punctuation solely to make your meaning clear.)

BAD. From Harry Shields will take advice.

ACCEPTABLE. From Harry, Shields will take advice.

BETTER. Shields will take advice from Harry.

"*Don'ts.*"

1. Don't use a comma between two clauses not joined by a coördinating conjunction. (See also p. 306.) This so-called comma fault may be avoided by using the semicolon.

WRONG. The days are hot, the nights are cold.

RIGHT. The days are hot; the nights are cold.

WRONG. My typewriter is out of commission, therefore I am writing in long-hand.

RIGHT. My typewriter is out of commission; therefore I am writing in long-hand.

2. Don't use a comma to indicate the omission of a word.

UNDESIRABLE. You must follow your conscience; I, mine.

BETTER. You must follow your conscience; I mine.

RIGHT. "Coal ten dollars a ton!" he exclaimed.

3. Don't set off a substantive (noun) clause.

WRONG. Whether it would be better to introduce my main character in the first chapter or in the second, is a debatable question.

RIGHT. Whether it would be better to introduce my main character in the first chapter or in the second is a debatable question.

WRONG. I had to prove, that the square of the hypotanuse of a right-angle triangle is equal to the sum of the squares of the other two sides.

RIGHT. I had to prove that the square of the hypotanuse of a right-angle triangle is equal to the sum of the squares of the other two sides.

4. Don't use a comma to set off phrases and clauses introduced by the correlatives *rather . . . than, so . . . that, as . . . as,* etc.

WRONG. I should rather be intellectually independent, than to have all the wealth of the world.

RIGHT. I should rather be intellectually independent than to have all the wealth of the world.

WRONG. He has worked so hard for so many years, that he has lost the desire to play.

RIGHT. He has worked so hard for so many years that he has lost the desire to play.

20 **E. Semicolon.**

The semicolon is a very expressive mark that is too frequently neglected. You will be well repaid if you will master its use.

Use the semicolon to separate coördinate clauses not joined by a coördinating conjunction (*and, but, for, nor, or, yet*) and between clauses joined by a conjunctive adverb (such as, *however, nevertheless, therefore, moreover*). The use of a comma between such clauses results in the so-called comma fault (see p. 305).

WRONG. A bad year now will produce great suffering, a good year may avert a real disaster.

RIGHT. A bad year now will produce great suffering; a good year may avert a real disaster.

WRONG. The committee has failed to function, therefore a new one must be selected at once.

RIGHT. The committee has failed to function; therefore a new one must be selected at once.

The semicolon may be used with profit between clauses joined by a coördinating conjunction when these clauses contain commas.

ACCEPTABLE. Boys will work hard to get to college, but all too often they have not acquired, before they go, one of the main motives that will help to steer them straight after they have once entered—a genuine interest in education.

BETTER. Boys will work hard to get to college; but all too often they have not acquired, before they go, one of the main motives that will help to steer them straight after they have once entered—a genuine interest in education.

The semicolon may be used with fine effect between coordinate elements of a sentence when these elements are complex, when they contain commas within themselves, or when they depend in common upon another sentence element.

Three venerable structures in the heart of the Forest City, so named because of the massive, moss-festooned live oaks which line its streets, attract the attention of the historically minded—the Savannah Theatre, one of the oldest playhouses in America, in which practically all the stage stars in the more than a century of its existence have appeared; Christ Church, on the site of the original edifice where John Wesley, founder of Methodism was once a rector and where he is supposed to have established a Sunday school (still in existence) some fifty years before Robert Raikes started his "first Sunday school in the world" at Gloucester, England; and the third, a mellow old house, now the home of a venerable Savannah jurist, in which General Sherman established his headquarters after he had completed his "march to the sea."

A semicolon may frequently be used with great effect, in place of a comma, between clauses—even though joined by one of the coördinating conjunctions—to show greater disjunction.

RIGHT. I tell you I can't accept, and that's final.

RIGHT. I tell you I can't accept; and that's final.

RIGHT. Credit for this solution cannot be claimed by you; neither can it be claimed by me; it must be shared by us both.

RIGHT. Credit for this solution cannot be claimed by you; neither can it be claimed by me. It must be shared by us both.

Although *namely* introducing an appositional element is sometimes found with the semicolon before it, the better practice is to precede *namely* in such cases with the dash and follow it with a comma or colon. (See also p. 306.)

UNDESIRABLE. There are three novels on the list; namely, Tarkington's *Claire Ambler*, Wilder's *Bridge of San Luis Rey*, and Dawn Powell's *She Walked in Beauty*.

BETTER. There are three novels on the list—namely, Tarkington's *Claire Ambler*, Wilder's *Bridge of San Luis Rey*, and Dawn Powell's *She Walked in Beauty*.

21 F. Colon.

The colon differs from the semicolon in kind rather than degree. It represents almost exclusively the idea "as follows" and therefore is the only mark that may rightly be said to introduce anything.

Use the colon to introduce a list of particulars or a statement definitely prepared for.

RIGHT. There were present members of many churches: Methodist, Baptist, Congregational, Unitarian, Presbyterian, Dutch Reformed, to name only a few.

RIGHT. Among both teachers and students one finds the deadly impulse to finish a job: in the case of the student, to pass those examinations and be free to forget that old subject; in case of the teacher, to put through that course and be done with it.

RIGHT. An unusual book is *The Modern Cat: Her Mind and Manners*, by Georgina S. Gates.

NOTE. The colon may be used instead of the comma after *namely*, *for example*, etc., if what follows is a complete clause or contains a number of items. A complete clause after a colon may begin with a capital.

RIGHT. We are confronted with a number of questions that press for answers. For instance: Who shall nominate for the Presidency, the people or a group of sly politicians?

Use a colon after the salutation in a letter, between the hour and minutes in expressions of time spelled with figures, and after introductory remarks with which a speaker addresses an audience.

RIGHT. Dear Sir: Dear Father: My dear Mr. Owen: 2:15 p. m. 8:30 a. m. 12:00 m. Ladies and Gentlemen: My friends:

22 G. Dash.

The dash is a most expressive mark of punctuation that unfortunately has fallen a bit into disrepute because of its overuse as a substitute for other marks. Used with discrimina-

tion, the dash becomes a valuable aid in conveying certain shades of meaning.

Use the dash to indicate an abrupt break, to set off parenthetical material, to set off appositional material when such material contains commas, and after an informal enumeration when a summarizing expression is used to complete a sentence.

RIGHT. Women have no sense of humor and insist on laughing in the wrong place—at least my wife did when she saw me in my new suit.

RIGHT. It is almost impossible to get accommodations in the hotels or a seat at the theatre—although most of the performances are very bad—or a table at a restaurant without "booking" in advance.

RIGHT. Survey any of the questions of the hour—tariff, the farmer, the trusts, the consumer, our increasing tax burdens, our costly system of distribution, our problems of labor, of national defense, of internal improvements, of foreign relations—and note how in all of them the economic and financial and political are interwoven.

RIGHT. *Egyptian Tales*, Boccaccio's *Decameron*, *The Facetious Nights of Straparola*, *Il Pecorone* of Ser Giovanni Fiorentino, *The Arabian Nights*, Margaret of Navarre's *Heptameron*, Chaucer's *Canterbury Tales*—all make use of the frame method, or parenthetical device, of inclosing a series of short fictions inside a fiction.

NOTE. If the parenthetical or appositional matter occurs in the middle of a sentence, two dashes will be needed—as illustrated above. Note that no other mark of punctuation is needed with the single or double dash.

RIGHT. The very best grades of bonds and ledgers—such as, Crane's Bond, Strathmore Parchment, and Byron Weston's Linen Record—are made wholly from new white rags.

23 H. Parenthesis.

Marks of parentheses (curves) may be used to inclose material not essential to the meaning, although the modern practice is to use double dashes for this purpose instead. (See above.)

RIGHT. I was determined that I would not go to a luncheon next day (which was to be given us by the American Minister, Mr. Le-

land Harrison, to whom with due ceremony I had presented a letter of introduction) in a suit the very sight of which brought sweat to my brow.

RIGHT. By this time I was in a shopping mood, and with the help of my war-widow interpreter——I am sure she was a war-widow——bought the lightest-texture underwear to be had in Sweden.

24 **I. Brackets.**

Brackets are used to inclose interpolations—that is, matter supplied by another than the author of the sentence.

RIGHT. As Tom Corey says in Howell's *Rise of Silas Lapham*, speaking of bookless Americans," . . . A Greek got his civilization by talking and looking [Howells is evidently thinking of a passage of Macaulay about Athenian education, too long to quote]; in some measure a Parisian may still do it. But we who live remote from history and monuments, we must read or we must barbarize."

25 **J. Ellipses Marks.**

Ellipses marks—three periods in addition to any mark of punctuation—may be used to indicate an intentional omission.

RIGHT. . . . changes are . . . wrought slowly . . . [The original read, "There is development, but the changes are in most cases wrought slowly, and new ideas are grafted successfully to the existing trunk."]

NOTE. Extreme caution must be used to see that an ellipsis does not do an injustice to the original.

26 **K. Apostrophe.**

The apostrophe is used to indicate the possessive case (see p. 326f.), to indicate the omission of letters in a word, and to indicate the plural of letters and figures.

RIGHT. Man's coat; men's coats; woman's hat; boy's gun; boys' games; Dickens' novels.

RIGHT. Don't; can't; I'll; o'clock; ne'er do well.

RIGHT. Be sure to dot your *i*'s and cross your *t*'s. Make your *6*'s and *3*'s more carefully.

NOTE. The apostrophe is not used to indicate the plural of words used as words.

RIGHT. Don't use too many *ands* and *buts*.

27 L. Quotation Marks.

Use double quotation marks around a direct quotation. Use single quotation marks for quoted matter inside quoted matter.

RIGHT. "It's 'Do this! Do that!' from morning to night," wailed Georgiana.

RIGHT. "I don't see much to Anderson's 'I'm a Fool,'" remarked Mr. Babbitt.

In writing dialogue remember that every change of speaker demands a new paragraph. If a quotation continues beyond one paragraph, place quotation marks at the beginning of each paragraph and at the end of the last.

RIGHT. "I'll bet you a sovereign you won't spend the night there for all your talk," said White suddenly.

"And I," said Lester.

"No," said Barnes slowly. "I don't believe in ghosts nor in any supernatural things whatever; all the same I admit that I should not care to pass a night there alone."

"But why not?" inquired White.

"Wind in the chimney," said Meagle with a grin.

"Rats in the wainscot," chimed in Lester.

"As you like," said Barnes coloring.

Use quotation marks to indicate the title of a production that does not occupy a whole volume—such as a story, a poem, a chapter from a book, an article. Use italics for titles of whole books, magazines, and newspapers (see p. 318).

RIGHT. Poe's "Fall of the House of Usher"; Longfellow's "Hymn to the Night"; "Literature and Modern Life," by Paul Shorey, in the *Atlantic Monthly* for May, 1928. "Freedom of Education" in *Let Freedom Ring!*

NOTE. In the case of a very well known production or author an article as the first word of a title is usually omitted when the title is preceded by a possessive. See also p. 318.

RIGHT. Shakespeare's *Merchant of Venice;* De Maupassant's "Necklace"; my *Atlantic Monthly, but* my copy of the *Atlantic Monthly.*

Quotation marks are sometimes used in place of italics (see p. 318) to designate a word, figure, or letter spoken as such and not used to represent the respective idea.

ACCEPTABLE. The word "mob" was originally slang.

BETTER. The word *mob* was originally slang.

Quotation marks should not, as a rule be placed around a proverbial expression, a familiar quotation, a slang expression, or a colloquialism.

UNDESIRABLE. Decide now; you have been "on the fence" long enough.

BETTER. Decide now; you have been on the fence long enough.

UNDESIRABLE. That was surely a "bonehead" play.

BETTER. That was surely a bonehead play.

28 M. Hyphen.

The hyphen is used at the end of a line when a part of a word is carried over to the next line, to denote syllabication of a word, between the parts of some compound words (see p. 320ff), and between expressions to indicate inclusion (in reality a dash, but often called a hyphen).

RIGHT. I have just read *Claire Ambler*, a good example of the American novel.

RIGHT. Note carefully the correct pronunciation of *a-er-o-plane.*

RIGHT. A first-class magazine; the twenty-second day.

RIGHT. The World War of 1914–1928; the October–December quarter; the A–Armada volume.

29 **N. Caret.**

The caret is used at the point at which an omission has occurred; the part omitted is written just above or in the margin opposite.

period

RIGHT. The third volume covers a ∧ of six years.

30 II. CAPITALS

There are certain conventional uses of capitals, which give little trouble. But the main function of capitals is to indicate proper names and equivalents. Inasmuch as many nouns may be either common or proper, some difficulty is experienced by the beginner in using capitals consistently. One guiding principle—in addition to the precept to be consistent—will usually solve most of the difficulties. If a word for the given audience represents a highly specific idea, capitalize it; otherwise lower-case it (that is, write it with a small letter). For instance, in a school paper you might rightly capitalize such an expression as *College* referring to your own college and write, "The College has honored itself by honoring its President," because such a term would be highly specific for the usual readers of such a publication. But if you were writing this item to a distant friend, or for a paper in another town, in which case it would have no specific force but would mean merely an educational unit, you would rightly lower-case *college* and write, "Our college has honored itself by honoring its president." This explains why school terms—*high school, college, university, principal, president, dean, treasurer, junior class, 'varsity,* etc., are capitalized in school publications but are lower-cased in newspapers and magazines of general circulation. In fact, newspapers tend to lower-case many terms that are capitalized according to literary usage. Literary usage should be preferred except for specifically journalistic writing. But guard against over-capitalization. In case of doubt lower-case an expression. And above all things be consistent in your use of capitals.

NEWSPAPER USAGE. Wabash river; the league of nations; Pennsylvania avenue; Times square; Pacific ocean; Rocky mountains; Pomona college; Harvard university; the nation, the administration, the government (referring specifically to the United States), the world war.

LITERARY USAGE. Wabash River; the League of Nations; Pennsylvania Avenue; Times Square; Pacific Ocean; Rocky Mountains; Pomona College; Harvard University; the Nation, the Administration, the Government (referring specifically to the United States), the World War.

A. Conventional Uses of Capitals.

Capitalize the first word of every sentence, the first word of a quotation, the first word of every line of poetry, the important words of a title, personified expressions, and *I* and *O* (but not *oh*).

RIGHT. He replied, "I alone am responsible."

RIGHT. Slowly, silently now the moon
Walks the night in her silver shoon;
This way and that she peers and sees
Silver fruit upon silver trees.

RIGHT. *A History of the People of the United States*, by John Bach McMaster. "A Tourist in Spite of Himself," by A. Edward Newton, in the *Atlantic Monthly* for June, 1928.

RIGHT. He who kills Time injures Eternity.

NOTE. *Oh*, the interjection, is never capitalized except at the beginning of a sentence and is always followed by some mark of punctuation—either a comma or an exclamation point. *O*, found more frequently in poetry than in prose, is the sign of a vocative whether expressed or unexpressed, is always capitalized, and is never followed by any mark of punctuation.

RIGHT. Sail on, O Ship of State.

RIGHT. I am lost; oh, I can't find my way.

RIGHT. O that you had been here.

B. Capitals for Proper Names and Equivalents.

Capitalize proper names and equivalents—

1. Proper names and adjectives from proper names.

RIGHT. Los Angeles; Vermont; Kate; American; the Chinese army; a Herculean task; a Swedish novelist.

NOTE. If the proper name from which an adjective is derived is no longer felt in the adjective, do not capitalize the adjective.

RIGHT. A china cup (*but* a Chinese cup); gothic type (*but* Gothic architecture); india ink; manilla paper; morocco leather.

2. Names of subjects of study from names of countries; but do not capitalize names of other subjects of study unless they are parts of proper names—as in names of specific departments in a particular school.

RIGHT. Latin; German; Italian; algebra; history; mathematics; the Department of Rhetoric (in the University of Michigan); the Department of History (in the University of Chicago); English literature; *but* the Department of English Literature in Allegheny College.

RIGHT. Your schedule will include English composition, English literature, French, and mathematics.

3. Generic terms for (1) geographical or political divisions, (2) for political, religious, social, commercial, and industrial organizations, and (3) such generic terms as *street, avenue, block, building, square, park* when they become component parts of a proper name.

RIGHT. Gulf of Mexico; Mount Lowe; Death Valley; the Sierra Madre Range; Rocky Mountains.

RIGHT. Republican Party; the Baptist Church (meaning the denomination); the Jonathan Club; The Macmillan Company.

RIGHT. Hill Street; Fifth Avenue; Hollywood Boulevard; Brunson Building; Pershing Square; Keystone Park.

4. A title preceding a name but not a title following a name.

RIGHT. President Rufus B. von KleinSmid; D. H. Owen, assistant cashier of the Commercial National Bank.

5. Titles of high office, as a matter of courtesy, whether they stand for a specific man or not; names of legislative, executive, and judicial bodies; *Government*, meaning Government of the

United States, and various synonyms, such as the *National Government*, the *Nation*, the *Administration* (but do not capitalize *Government* used in a general sense); *Army* and *Navy*, meaning the *Army* and *Navy* of the United States; *State*, used as an adjective or noun, when it means specifically one of the United States; various names for the flag.

RIGHT. The President (meaning the president of the United States); a Senator from California; a Congressman from Missouri; a Justice from the United States Supreme Court.

RIGHT. the Senate; the House; the Supreme Court; the Congress.

RIGHT. The Administration is on record against this project.

RIGHT. We have a government that is supposed to be a democracy.

RIGHT. Our Army and Navy have never been in such fine shape as they are right now.

RIGHT. Indiana must adopt a new State constitution.

RIGHT. The Civil War settled for all time whether a State has the right to withdraw from the Union.

RIGHT. There is something about a sight of Old Glory that stirs every soul.

NOTE. *State* is capitalized in the expressions *State and Church.*

RIGHT. One no longer hears much of a question of State and Church.

6. Names and synonyms for Deity or any member of the Trinity, *Bible, Testament, Virgin Mary, Old Testament,* the *Scriptures,* names of the various books of the Bible, and the names of all sacred books.

RIGHT. The Almighty; God; our Father in Heaven; the Holy Ghost; Holy Writ; the Epistles of Paul; Revelations; the Koran; the Talmud; the Beatitudes; the Sermon on the Mount.

NOTE. All pronouns except *who, whom, whose,* referring to Deity are capitalized.

RIGHT. Jesus, whose utterances we find in the Gospels, regarded Himself as the Son of God.

"Don'ts."

1. Do not capitalize the names of the seasons.

RIGHT. winter, spring, autumn, fall, summer.

RIGHT. I hope spring will soon be here.

2. Do not capitalize earth, sun, moon (but capitalize the names of all other bodies of the solar system).

RIGHT. Venus, Mars, sun, Milky Way, the Great Dipper, the North Star.

RIGHT. The sun is larger than Jupiter; Jupiter is larger than the earth; and the earth is larger than the moon.

3. Do not capitalize words indicating relationship except when used with a proper name or when used specifically as the equivalent of a proper name.

RIGHT. my father; your mother; his uncle; Uncle John; Aunt Mary; Father Barnes.

RIGHT. My father and your uncle are going into partnership.

RIGHT. I don't think Grandfather understands what I am driving at.

4. Do not capitalize expressions designating points of the compass, although terms used to designate parts of the world are proper names and should be capitalized.

RIGHT. One block west, then six blocks north, and you will be at the entrance of the park.

RIGHT. The North and the South struggled through four long years of warfare.

RIGHT. The Far East has awakened to a new day; the Western World must meet a new situation.

III. ITALICS

31 Accurate use of italics, which may be indicated in a written or typed manuscript by drawing one line under the expression to be italicized, is being demanded of a writer more than ever today.

Use italics for titles of books, magazines, and newspapers, and in general for any separately published composition. (For quotation marks with titles see p. 311.) When the article—*the*, *a*, or *an*—is the first word of the title of a book italicize and capitalize it; but disregard the article as a part of the title of a newspaper or magazine. Also disregard the name of a town or city as part of the title of a newspaper and do not italicize such a name. In case of well known productions omit the article as the first word of a title when a possessive precedes the title.

RIGHT. *The Technique of the Mystery Story;* the *Ladies' Home Journal; The Drifting Diamond;* the *Bookman;* the New York *World;* Defoe's *Journal of the Plague Year;* my *Saturday Evening Post;* the *Literary Review; A Handbook of Story Writing;* Dickens' *Tale of Two Cities.*

Use italics for foreign expressions that have not been incorporated into the language; for words, figures, or letters spoken as such and not used to represent the respective ideas (see p. 312 for quotation marks); for names of ships; and for stage directions in drama.

RIGHT. Unfortunately, his philosophy is a *terra incognita* to too many Americans.

RIGHT. Distinguish clearly between *effect* and *affect.*

RIGHT. The *Leviathan* sails on the tenth.

RIGHT. Paul [*entering door at back*]. Hullo, everybody!

NOTE. Certain foreign expressions have become so common that they are no longer written with italics even though they retain their original accent marks.

RIGHT. à la carte, alma mater, a priori, attaché, café, coup d'état, dénouement (dénoûment), fête, fiancé (*masculine*), fiancée (*feminine*), papier mâché, raison d'être, protegé (*masculine*), protegée (*feminine*), résumé, table d'hôte.

Use italics to give great emphasis to an idea and especially to make clear an emphasis on an element that might not otherwise be clearly emphatic.

RIGHT. It is not enough to write so you can be understood; *you must write so you cannot possibly be misunderstood!*

RIGHT. And then to find that we were *not* going to go after all!

IV. ABBREVIATIONS

32 In technical matter—footnotes, indexes, bibliographies—abbreviations are permissible; but in literary discourse abbreviations should be avoided. When in doubt write an expression out.

Do not abbreviate titles—except *Mr.*, *Mrs.*, *Messrs.*, *Dr.*, *Rev.*, *Hon.*, and the French titles *M.*, *Mme.*, *Mlle.*

RIGHT. General Pershing; Major General Graves; Professor C. L. Williams; Lieutenant Colonel Theodore Roosevelt; Mr. C. J. Cook; Mrs. George Wheeler; M. Georges Clemenceau; Mlle. Raymonde Corbaz.

Do not abbreviate the names of the month. (See p. 334.) Do not use *th*, *rd*, *d*, *st* after the day of the month in the heading of a letter.

BAD. Dec. 5, 1926; Feb. 2nd, 1927.

BETTER. December 5, 1926; February 2, 1927.

V. WRITING NUMBERS

33 In literary discourse numbers are, as a rule spelled out—especially round numbers, numbers written in one or two words, and numbers occurring in isolated instances. But in informal discourse, in statistical matter, and in cases where the emphasis upon the number as a number is obvious, figures are freely used.

RIGHT. The Minnesota Crime Survey reported that for every hundred automobiles stolen in the city of St. Paul only five convictions were obtained.

RIGHT. According to the figures given by Warden Lawes of Sing Sing Prison the average homicide rate for 1911–21 for England and Wales was .76 per 100,000 of the population, for Canada .54, for Australia 1.88, for South Africa 1.79, for Holland .31, for Norway. 82,

for Switzerland .18; for the United States, in the registration area covered, it was 7.20.

In more formal discourse—formal correspondence, for example—spell out names of streets that are numbers up to one hundred. (In business practice numbers above ten are usually written with figures.)

RIGHT. 144 Fifth Avenue; 16 West Forty-second Street; 119 East 118th Street.

NOTE. *th, d, st* are usually used with numbers as names of street, but these form contractions and not abbreviations; consequently, no period follows.

Use figures as a rule for dates. In very formal discourse, such as formal invitations, dates, including the year, are spelled out.

RIGHT. January 7, 1927; August the second, nineteen hundred and twenty-seven.

Use figures as a rule for data designated by numbers—such as percentages, decimals, ratios, and dimensions.

RIGHT. Rock Island 4's or Rock Island 4% bonds.

RIGHT. It's 99.44 pure!

RIGHT. There were 541 ayes to 539 noes.

RIGHT. Use $8\frac{1}{2}$ by 11 paper and $3\frac{3}{4}$ by $6\frac{1}{2}$ envelopes.

Use figures for the time of day only in connection with a. m. and p. m.

BAD. I'll be there at 11:30.

BETTER. I'll be there at eleven-thirty. [*Or*] I'll be there at 11:30 a. m.

NOTE. Practice is evenly divided between lower-casing and capitalizing a. m. and p. m.

VI. COMPOUND WORDS

34 No simple rule can be given for the writing of compound words, for the dictionaries fail to record anything like uniform practice. A few guiding principles may be laid down, however.

First, in the case of compound nouns the tendency is away from the hyphen; that is, nouns are usually written as two words—*machine gun*—or are written solid—*popgun*.

Second, compound expressions functioning as adjectives are usually written with a hyphen if they are attribute modifiers, otherwise as two words.

RIGHT. a clean-cut issue; the treaty-making powers of the President; the so-called drum-head court; a tender-hearted parent; an up-to-date garage; a first-class theatre; a six-foot-four man; a fifty-cent piece; a two-by-six plank; a $\frac{3}{16}$-inch bolt.

RIGHT. The issue is clean cut. The judge is soft hearted. The book is first class. This dictionary is thoroughly up to date.

As a rule write fractions with a hyphen except when either numerator or denominator already contains a hyphen.

RIGHT. one-eighth; three-fourths; seventeen-fortieths; twenty-one sixty-thirds.

NOTE. Fractions used in a loose sense—that is, without any particular numerical significance—are usually written without the hyphen.

RIGHT. About one third of the apples were rotten.

Write with the hyphen compound ordinal and cardinal numbers; compounds of *half-* and *quarter-;* and compounds of *all-*.

RIGHT. Sixty-three; thirty-second; two hundred and twenty-five; one thousand six hundred and forty-first; a half-mile; a half-dozen; half-done; a quarter-turn. [*But* half of the work; a quarter of a mile; a half a dozen]; all-powerful; all-essential; all-sufficient.

NOTE. Write *all right* as two words; write *almighty* and *already* solid and with one *l*. Note that *all ready* and *already* are two entirely different words.

RIGHT. Are we already at our destination?

RIGHT. Are we all ready to go?

As a rule write with a hypen compounds of *self* when *self* is the first part of the compound. But write solid *myself*, *yourself*, *themselves*, *itself*, *herself*, *himself*, etc.

RIGHT. self-control; self-reliance; self-help.

NOTE. *Selfsame* is an exception.

As a rule write with a hyphen compounds of *fellow-*

RIGHT. fellow-countrymen; fellow-man; fellow-adventurer.

NOTE. *Fellowship* and *bedfellow* are exceptions.

Write solid a word with the suffix *-like* if the word to which *-like* is attached is of one syllable. If the word is of more than one syllable, if the word is a proper name, or if the word ends in *l*, write with a hyphen.

RIGHT. childlike; woman-like; Lincoln-like; Bell-like.

NOTE. *Christlike*, an exception, is always written solid.

As a rule attach common prefixes without a hyphen, except in the case of unusual or extemporized expressions, and in case the word to which the prefix is attached begins with a capital or with the same letter with which the prefix ends.

RIGHT. antedate; anticlimax; bimonthly; coeducation (*but* co-ed); demigod; interstate; intramural; postgraduate; reiterate; semi-weekly; suburban; tricolor.

RIGHT. anti-imperialism; anti-Italian; co-operation; inter-relation; pre-empt; re-enter; semi-independent; sub-basement; super-royal.

Write solid *today*, *tomorrow*, *tonight*, *goodby* (*goodbye*).

NOTE. There is authority for writing all these with the hyphen; but be consistent.

Write solid *anybody*, *everybody*, *nobody*, *somebody*, *anyone* (meaning *anybody*), and *everyone* (meaning *everybody*). But write *any one* and *every one* used with distributive force, *some one*, and *no one* as two words.

RIGHT. Anyone can do that trick.

RIGHT. Any one of you will do.

RIGHT. No one can go.

RIGHT. Some one must open the door.

Write solid *anyway*, *sometime*, and *awhile* when used as adverbs. But write them as two words when *way*, *time*, and *while* are used as nouns.

RIGHT. Anyway, that's the way I feel.

RIGHT. I can't see any way out.

RIGHT. Come to see me sometime.

RIGHT. He has been gone some time.

RIGHT. Shall we rest awhile?

RIGHT. He went swimming a while ago.

Note that the following common words are written solid.

already	together
although	typewriter
altogether	whatever
baseball	whenever
basketball	wherever
football	whichever
horsepower	whoever
inasmuch	whomever
moreover	whomsoever
nevertheless	whosever
notwithstanding	whosesoever
railroad	within
sometimes	without

NOTE. See the Government *Style Book*, 1917, pp. 93–112, for a list of double words.

VII. SPELLING

There is no simple rule for learning how to spell, for no two persons learn to spell in the same way. However, one guiding principle will absolutely eliminate misspelling: consult the dictionary when in doubt. Although there are many exceptions to the so-called rules of spelling, yet these rules may be of some assistance—at least to those who learn best to spell by rule.

35 A. General Rules.

As a rule, drop a final silent *e* before a suffix beginning with a vowel but not before a suffix beginning with a consonant.

RIGHT. come, coming; like, likable; love, lovable.

RIGHT. arrange, arrangement; nine, nineteen, ninety (*but* ninth).

EXCEPTIONS. The *e* is retained in some words to prevent confusion —*dye, dyeing;* is dropped in such words as *acknowledgment, abridgment, judgment;* and is dropped in some words ending in *oe* and *ue* before suffixes beginning with consonants—*true, truly; argue, argument; woe, woful* (or *woeful*).

In words ending in *ce* or *ge* the *e* is retained before suffixes beginning with *a*, *o*, and *u* to preserve the soft sound of *c* or *g*. Of course the *e* is dropped before suffixes beginning with *e*, *i*, and *y*.

RIGHT. change, changeable; courage, courageous; notice, noticeable; manage, manageable. Notice, noticing; manage, managing, manager.

Change the *y* of a word ending in *y* preceded by a consonant to *i* before any suffix except one beginning with *i*. Retain the *y* if it is preceded by a vowel.

RIGHT. fancy, fancier, fanciest, fancying; easy, easier, easiest; likely, likelihood; lady, ladies.

RIGHT. employ, employed, employer, employe, employment; chimney, chimneys; valley, valleys.

NOTE. The irregular past tenses of *pay, say, lay* are exceptions—*paid, said, laid.*

The word *Celia* may aid in remembering whether to spell a word with *ei* or *ie*, by showing that *e* follows *c* and *i* follows *l*.

RIGHT. receive, deceive; relieve, relief; believe, belief. (*Financier and leisure* are exceptions.)

NOTE. When the *ei* or *ie* is not preceded by *c* or *l*, write *ie* when the sound is long *ē*—*piece, niece, siege;* write *ei* when the sound is not long *ē*—*counterfeit, foreign, height, neigh, weight.* The exceptions are *either, neither, seize, weird; friend, fiery, mischief, sieve, handkerchief,* and a few others.

There are just three words spelled with the *ceed* ending—*exceed, proceed,* and *succeed;* one spelled with the *sede* ending—*supersede;* all others are spelled with the *cede* ending.

RIGHT. accede, concede, intercede, precede.

A *k* must be inserted before a suffix beginning with *e*, *i*, or *y*, in case of words ending in *c*, unless the *c* is to have the soft sound of *s*.

RIGHT. picnic, picnicking, picnickers; panic, panicky; mimic, mimickers, mimicking; frolic, frolicsome, frolicking; music, musician; magic, magician.

36 **B. Spelling the Plural.**

If a noun ends in a siblant sound—*s*, *se*, *ce*, *x*, or *z*—add *es* to form the plural; otherwise add merely *s*.

RIGHT. lioness, lionesses; course, courses; force, forces; tax, taxes; quiz, quizzes; Roberts, the two Robertses; Howells, the two Howellses; Owens, the Owenses.

RIGHT. lion, lions; street, streets, journey, journeys; alley (small street), alleys; Robert, the two Roberts; Howell, the two Howells; Smith, the Smiths.

NOTE. Nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es*—*country, countries; story, stories; ally* (associate), *allies*.

Regarding words ending in *o* Mr. Ward has pointed out [1] that with the exception of *echo, hero, jingo, negro, no, potato, tomato, tornado, torpedo,* and *dominoes* (the game), which form their plurals by adding *es*, most others must and all others may form their plurals in *-os*.

RIGHT. Canto, cantos; domino, dominos (*masquerade costumes*); dynamo, dynamos; memento, mementos; piano, pianos; solo, solos (and musical terms generally in *o*); folio, folios; cameo, cameos (and words generally ending in *o* preceded by a vowel).

Some nouns undergo internal changes in making the plural.

RIGHT. knife, knives; man, men; foot, feet; mouse, mice.

Some nouns have the same form in the plural as in the singular—a herd of deer; a school of fish; a brace of quail; some nouns are always plural—*scissors, shears, trousers, scales* (for weigh-

[1] *What is English?* p. 67.

ing); and some nouns with plural endings are used as singular nouns—*means*, *news*, *economics*, *mathematics*, *physics*, *politics*. *Odds* may be construed as either singular or plural; *wages* originally treated as a singular noun is now generally regarded as plural; *athletics* is now treated as a plural noun.

RIGHT. The means you suggest is startling, to say the least.

RIGHT. No news is good news.

RIGHT. The odds are all in favor of the other team.

RIGHT. His wages are due Saturday night.

RIGHT. Politics has not much attraction for a man of modest means.

RIGHT. Our athletics are prospering.

The plural of letters and numbers used as such and not as names of ideas is formed by adding *'s;* but the plural of a word used as a word and not as the name of an idea is formed by adding simply *s*. (See p. 318 for the use of italics.)

RIGHT. his *A B C's;* three *6's;* two *m's;* four *ifs*.

RIGHT. There are nine *ands* and eight *buts* in that one paragraph.

The plural of many words from foreign languages is the plural of that language, although the tendency is to anglicize plurals of foreign words.

RIGHT. alumnus, alumni (*masculine*); alumna, alumnae (*feminine*); crisis, crises; hypothesis, hypotheses; phenomenon, phenomena; radius, radii; thesis, theses; memorandum, memoranda.

RIGHT. apparatus, apparatus *or* apparatuses; appendix, appendices *or* appendexes; cherub, cherubim *or* cherubs; formula, formulae *or* formulas; genus, genera *or* genuses; index, indices *or* indexes.

37 C. Spelling the Possessive.

Three simple rules will take care of all questions of the proper spelling of the possessive. First, get the proper noun form whether singular or plural. Second, if this proper noun form ends in *s*, or a sibilant, add the apostrophe only. Third, if it does not end in *s*, add the apostrophe and *s*.

RIGHT. girl, girl's hat; the two girls' mothers; family, the family's home, the six families' homes; child, the child's doll; children, the children's dolls; turkey, the turkey's tracks, the ten turkeys' tracks; Robert Burns, Robert Burns' poetry; Charles Dickens, Charles Dickens' novels; witch, witch's caldron, the three witches' caldron; Jesus' sake, goodness' sake, righteousness' sake; Charles, Charles' dog, the Charleses of England, the Charleses' reigns; Ben Jones, Ben Jones' house, the Joneses' (meaning several members of the family) house.

NOTE I. It is better to recast a sentence and avoid such cumbersome expressions as *Charleses'*, *Joneses'*, *Howellses'*, etc.

NOTE II. *Singular* nouns ending in *s may* make their possessives in *'s*—Dickens's novels. But this complicates things, for you must always remember that this applies to *singular nouns only.*

Form the possessive of such expressions as *anybody else, anyone else, somebody else,* etc., by adding *'s* to *else;* of a group of words used as one idea by adding the sign of the possessive to the last word of the expression.

RIGHT. anybody else's wish; anyone else's choice; somebody else's notion; nobody else's apple; no one else's objection.

RIGHT. Thomas the Lambkin's boat; the king of England's son; one of Houghton Mifflin Company's new books; her mother-in-law's yacht; King Henry VIII's wives; Tutt and Mr. Tutt's partnership.

Possessive personal pronouns—*his, her, our, your, their, yours, theirs,* etc.—do not take the apostrophe; but the possessive indefinite pronouns—*one, one another, each other,* etc.—do take *'s* to show possession.

RIGHT. my book; your coat; his name; our parents; your country; their playthings; its brake. The next move is yours. The fault is theirs. The responsibility is ours.

RIGHT. one's handicap; one another's faults; each other's desires. Every day has its tasks.

NOTE. Remember that the spelling *it's* is a contraction for *it is.* Do not confuse it with the possessive of the pronoun *it.*

RIGHT. Life has its ups and downs; it's better to take things calmly as they come.

38 **D. Miscellaneous Aids in Spelling.**

1. Use *O* in all forms of direct address (vocative) and *oh* in all other cases. *O* is always capitalized; *oh* never is except at the beginning of a sentence. *O* is never followed by a punctuation mark; *oh* is invariably followed by the comma or the exclamation point.

RIGHT. Oh, oh, oh! What shall I do?

RIGHT. O Infinite One.

2. Watch for the double *l* in adverbs formed by adding *ly* to adjectives ending in *al—especially, generally, finally, really.*

3. Watch for the double *n* in nouns formed by adding *ness* to adjectives ending in *n—humanness, keenness, suddenness.*

4. Watch for the single *l* in the suffix of adjectives ending in *ful—awful, beautiful, successful, wonderful.*

5. Watch for the *ous* ending in such adjectives as *conscious, dangerous, famous.* (*Bogus* is an exception.)

6. Watch for the single *o* in the three words *lose, move, prove.*

7. Observe the single *c* in such words as *recollect* (*re*+*collect*), *recommend* (*re*+*commend*); the single *m* in *omission* (*o*+*mission*), *permission* (*per*+*mission*); the single *r* in *arise* (*a*+*rise*), *around* (*a*+ *round*); the single *s* in *disagree* (*dis*+*agree*), *disappear* (*dis*+*appear*), *disappoint* (*dis*+*appoint*); and the single *l* in *almighty, almost, already,* and *altogether.*

8. Observe the two *c's* in *occasion, successful;* the two *d's* in *address, addition;* the two *p's* in *appoint, appreciate, approve;* the two *r's* in *arrange, arrive;* the two *s's* in *dissatisfaction* (*dis*+*satisfaction*), *disappear* (*dis*+*appear*), *misspell* (*mis*+*spell*).

9. Watch for the *e* in the first syllable of such words as *decision, description, desirable, despair, despise.*

10. In case of doubt consult the dictionary for words terminating in *ible* and *able,* as no single rule can be given.

11. Consult the dictionary for pairs of words frequently confused—such as *accept* and *except, advice* and *advise, affect* and *effect, born* and *borne, formally* and *formerly, plain* and *plane,* for example.

VIII. The Manuscript

39 **A. Legibility and Attractiveness.**

Use white, unruled paper—there is no place in the business or social world for ruled stationery—and write with black ink. If a typewriter is used, write with a black record ribbon that will not smudge. Remember that the first requisite of a good manuscript is legibility. Space your writing both as to the words in a line and as to the lines so that the letters of one line will not run into the letters of another line. Leave ample margins at both sides and at the top and at the bottom so that your manuscript will have much the appearance of a page from a well printed book. Write on one side of the sheet only and number the pages carefully. Fold the manuscript, if necessary, but never, never roll it.

B. Paragraphing.

Indent at least an inch in a pen-written manuscript for every paragraph. Remember that each change of speaker in dialogue requires a new paragraph. If quoted matter continues beyond a single paragraph, put quotation marks before each paragraph and after the last one. In quoting verse, reproduce the original arrangement of lines exactly.

Wrong. Hear the sledges with the bells,
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!

Right. Hear the sledges with the bells,
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!

C. Corrections.

If you need to cancel an expression, draw one line through it. Do not use either brackets or parentheses for this purpose. If

you have omitted anything, place a caret at the point of omission and write the omitted expression just above or in the margin opposite.

RIGHT. Connect ~~up~~ this topic with what was said at the beginning.

my

RIGHT. Please mail me ^ statement the first of the month.

IX. BIBLIOGRAPHICAL DETAILS

40 **A. The Bibliography.**

1. *Definition.* A bibliography is a list of books and magazine articles, used especially in class-room papers of various kinds, in textbooks, and in books of scholarly research, to make evident what works the author has consulted and what the reader may consult if he wishes to pursue a given subject further.

2. *Form.* The information usually given in a bibliographical entry includes the name of the author, the title, the place of publication, and the copyright date (not the date at the bottom of the title-page, which may be merely the date of the printing of this particular copy, but the date in the copyright notice on the back of the title-page). Sometimes the size of the book, the number of pages, and the price are added. Although there is no absolute uniformity of style for a bibliography, the following may be adopted as acceptable under all conditions.

KLEIN, W. L. *Why We Punctuate.* Minneapolis: The Lancet Company, 1916.

Manual of Style. Chicago: University of Chicago Press, Fifth Edition, 1917.

OPDYCKE, J. B., and DREW, C. A. *Commercial Letters.* New York: Henry Holt and Company, 1918.

Style Book. Washington, D. C.: Government Printing Office, 1917.

SUMMEY, GEORGE, JR. *Modern Punctuation: Its Utilities and Conventions.* New York: Oxford University Press, 1919.

WARD, C. H. *What is English?* Chicago: Scott, Foresman and Company, 1917.

NOTE. A comma is sometimes used in place of the colon between the name of the city and that of the publisher. Strangely enough the name of the publisher, which is of the utmost importance, is frequently omitted—probably because one publisher dislikes advertising the wares of another publisher.

In the case of a magazine reference, give the volume and page, or pages, or the year and month of issue, or both.

SAYRE, FRANCIS BOWES. "Crime and Punishment." *Atlantic Monthly*, Volume 141, pp. 721–735, June, 1928.

NOTE. It is good printing practice to print the name of the author in caps and small caps (indicated in a manuscript with two lines under the words), the title of a magazine or book in italics (one line under the words), and titles of magazine articles with quotation marks.

3. *Order.* Alphabetize the items of a bibliography by authors' last names. If your bibliography is long and complex, you may group the items under several general heads. If a bibliographical note does not include the author's name, alphabetize by the first word of the title or by some significant word. Sometimes references—especially in reading lists and in textbooks—are arranged according to their importance. Again, they are sometimes listed—especially in the case of a literary bibliography—in the order of original publication.

B. The Footnote.

A footnote may be used to give additional information or to give the source of a statement in the text proper. The first kind is usually in the form of connected discourse; the second may take the form of a more or less complete bibliographical entry. How much information such a bibliographical footnote should contain will depend upon a number of things. In a very scholarly work the note will be quite complete. If a formal bibliography accompanies the article or book, naturally the note will not need to be so full. If the text has mentioned the author's name, you will not have to repeat the name in the note itself. If the author is well known you may give merely his surname—

usually in the possessive case. The safest rule is to give such information in a footnote as will be of the most value to the reader.

EXAMPLE (footnote given in full form).

Gulliver's Travels is the most original book in the English language, although commentators have caught the plague of collecting plagiary.[1]

[1] LESLIE, SHANE. *The Skull of Swift.* Indianapolis: The Bobbs-Merrill Company, 1928. p. 29.

EXAMPLE (condensed).

As the poet so well has said,

Spem vultu simulat, premit altum corde dolorem.[1]

[1] Vergil's *Aeneid*, Book I, l. 209.

As Vergil has so well put it,

Spem vultu simulat, premit altum corde dolorem.[1]

[1] *Aeneid*, Book I, l. 209.

NOTE. In less formal citations the following style is frequently used—Christian name, then surname, then title, then page, with commas separating the items.

EXAMPLE.

Sometimes the complication is a last straw; sometimes it is an opportunity long and eagerly awaited; sometimes, coming like a thunderclap, it is a development bearing so directly upon the situation that sudden and decisive action follows.[1]

[1] Percival Wilde, *Craftsmanship of the One-Act Play*, p. 191.

Abbreviations. If there is a second immediate reference to the same book, you may replace the author's name and the title with the abbreviation *ibid.* (*ibidem*, meaning "in the same place").

EXAMPLE.

The fairy realm Shakespeare created was quite different from any that preceded it—a new creation in the World of imagination.[1]

[1] Stopford A. Brooke, *On Ten Plays of Shakespeare*, "Midsummer Night's Dream," p. 21.

. . . . . .

Yet, new-shaped as it was, it was made out of existing materials. . .[1]

[1] *Ibid*, p. 21.

NOTE. If one or more references intervene between two references to the same book, repetition of the title of the book may be avoided by using the abbreviation *op. cit.* (meaning "work cited") with the page after the author's name.

EXAMPLE.

[1] Percival Wilde, *Craftsmanship of the One-Act Play*, p. 27.
[2] George P. Baker, *Dramatic Technique*, p. 255.
[3] Wilde, *op. cit.*, p. 211.

If a reference is cited merely for confirmation of statement rather than as the direct authority for it, it is well to precede the footnote with some such expression as *See*, *But see*, *Note*, *Cf.* (meaning "compare").

EXAMPLE.

Shakespeare seemed to take delight in bringing together stories that were utterly unlike. He seemed to take great joy in mastering the difficult problem of their amalgamation.[1]

[1] Cf. Stopford Brooke, *On Ten Plays of Shakespeare*, "The Merchant of Venice," p. 133.

Many abbreviations, unacceptable in connected discourse, are right and proper in footnotes—such as, *p.* for page (*pp.* pages), *l.* for line (*ll.* lines), *vs.* for verse (*vss.* verses), *vol.* for volume (*vols.* volumes), *chap.* for chapter (*chaps.* chapters), *pp. 21–37*, meaning pages 21 to 37 inclusive, *p. 92 f.*, meaning page 92 and the page following, *p. 92 ff.*, meaning page 92 and the pages following.

41 X. LETTER-WRITING

Good use demands that certain rules be observed in all letters—business and social (or personal) letters—although these requirements may vary in strictness with the formality of the letter. The parts of a letter are the heading, the introduction (or inside address), the body, the complimentary close, the signature, and the superscription (or the address on the envelope).

A. Heading.

The heading should contain the full address of the writer—even in the case of a friendly letter—and the date; and it should be placed on the right-hand side of the page about two inches

from the top. The heading may be placed all on one line; or it may occupy two or three lines. If a printed letterhead containing the writer's address is used, only the date need be written as a heading. Do not separate the heading putting one part at the beginning and another part after the signature. Do not as a rule abbreviate dates.

Use arabic numbers for house numbers and for dates. Do not use # or No. before house numbers. Do not use *st*, *d*, *rd*, or *th* after the day of the month in the heading, but they may be used after a number that is the name of a street. Remember, however, that no period should be used in connection with them, for they are contractions, not abbreviations.

Adopt either open or close punctuation for the heading, the introduction, and the superscription; but use consistently whichever you adopt. With open punctuation no marks are used at the ends of the lines except in the case of abbreviations; with close punctuation commas are used at the end of each line but the last and a period after the last. The following will illustrate details of correct headings:

(Open Punctuation)	Granville, Ohio, July 6, 1929
(Open Punctuation)	1845 Whitley Avenue Hollywood, California May 4, 1928
(Close Punctuation)	114 Fifteenth Avenue, Columbus, Ohio, January 7, 1929.
(Close Punctuation)	20 East 142nd Street, New York City, December 31, 1928.

B. Introduction (Inside Address).

The introduction (or inside address) should give the name and the address of the person, or firm, to whom the letter is written. In the more formal kinds of business and professional correspondence the introduction may be placed at the end of the letter, somewhat below the signature and at the left margin.

In very informal letters, such as letters to intimate friends or relatives, the introduction may be omitted altogether.

If the introduction occupies two lines or more, these lines may be successively indented; or they may be written in "block" form, without indentation, particularly when typewritten. If you started the heading with open punctuation continue this in the introduction; if you started with close, continue with it. In commercial letters it is permissible to abbreviate the names of states, the words *Street* and *Avenue*, and titles. Address a married woman by her husband's given name, or initials, preceded by *Mrs.* Never address her by her husband's title—*Mrs. Dr. C. J. Brown.*

EXAMPLES OF HEADINGS
(Indented Form, Close Punctuation)
The Macmillan Company,
60 Fifth Avenue,
New York City.

Gentlemen:

(Block Form, Open Punctuation)
Mrs. Gustave A. Bascom
86 King Avenue
Columbus, Ohio

My dear Mrs. Bascom:

C. Greeting (Salutation).

The Greeting (or salutation) is a conventionalized form by which the person, or firm, to whom the letter is written is addressed. The usual punctuation is the colon. In very friendly short notes a comma may be used in place of the colon; but never use the dash, either alone or in connection with another mark. With the exception of *Mr.*, *Mrs.*, *Miss*, *Dr.*, *M.*, *Mme.*, *Mlle.*, do not abbreviate titles in the greeting. In the case of letters to very close friends a title may stand alone in a greeting—thus, *My dear Professor: Dear Doctor:* The greeting with *my—My dear Mr. Smith*—is generally regarded as more formal than that without *my—Dear Mr. Smith.*

Ordinary Forms for Business Letters	Ordinary Forms for Social Letters
Dear Sir:	Dear Paul:
My dear Sir:	Dear Father:
Dear Sirs:	My dear Miss Purdy:
My dear Sirs:	Dear Momps:
Gentlemen:	Dear Professor Williams:
Dear Madam: (for either married or unmarried woman)	Dear Colonel Shute:
My dear Madam:	

D. Body.

The body should begin after the greeting with a regular paragraph indentation from the left margin. Paragraph the letter so that each paragraph covers a single paragraph idea. Observe with punctilious care such matters as spelling, grammar, capitalization; and above all see that the letter is so attractive in appearance that it wins a hearing before even the first word has been read. Above everything avoid such worn out phraseology, often seen in the poorly written business letter—as *your esteemed favor; your kind favor; in reply we beg to state; hoping to hear from you again; and oblige; hoping you are the same.*

E. Complimentary Close.

The complimentary close, like the greeting, is a conventional formula of respect. It is generally placed, especially in typewritten letters, about the middle of the page and just below the last line of the body and is followed by a comma. Only the first word is capitalized.

Forms for Business Letters	Forms for Social Letters
Yours very truly,	Sincerely yours,
Yours truly,	Very sincerely yours,
Very truly yours,	Cordially yours,
Yours respectfully,	Yours affectionately,
Very respectfully yours,	Yours with love,

Note. When the final sentence is linked to the complimentary close, make sure that the whole is grammatically sound. Further,

such expressions as *I am, I remain, As ever* are parts of the body and should not be written as parts of the complimentary close.

WRONG.

Hoping to see you soon,
Yours very sincerely,

RIGHT.

Hoping to see you soon, I remain
Yours very truly,

RIGHT.

I hope to see you soon.
Yours very truly,

F. Signature.

The signature, usually in the form that is employed in signing a legal document, should be placed below the complimentary close and a little to the right of the center of the page. In a letter to an intimate friend or a relative you may use your first name or even a nickname. In all correspondence, but especially in business letters, it is highly important that the signature be legible. In business letters it is a custom to have the signer's name typed just below the signature. An unmarried woman writing to strangers should indicate the proper form of title for a reply thus—(*Miss*) *Janet J. Owen.* If married she should sign with her own name placing just below it in parenthesis her married name—that is, *Mrs.* and the given name, or initials, of her husband. Thus

Yours very truly,
Eunice P. Pollard
(Mrs. Aaron A. Pollard)

G. Superscription (or Outside Address).

The superscription, or outside address, is written on the envelope and consists of the name and address of the person, or firm, for whom the letter is intended. It may be written in three or four lines—the name on one line, house number and street on the second, and the city and the state on the third, or the city on the third and the state on the fourth. The items

may be successively indented or they may be written in block form depending on which form was used in the heading and the introduction. Likewise, the form of punctuation followed in the heading and the introduction—either open or close—should be followed on the envelope.

In the upper left-hand corner of the envelope or on the back flap should be written or printed the name and address of the writer in order to insure return of the letter in case of non-delivery.

PROPER FORM FOR ENVELOPES

J. C. Prichett
19 Elm Street
Middlebury, Vermont

G. E. Steckert & Company
31–33 East 10th Street
New York City

Mrs. K. B. Moffett
121 Socito Street
Urbana, Ohio

Miss William J. Farner
702 A. G. Bartlett Building
Los Angeles, California

H. Miscellaneous Details.

The standard size of the sheet for a business letter is $8\frac{1}{2}\times 11$. A size that is acceptable for both business and social correspondence is what is known as "Monarch" size—approximately $7\frac{1}{4}\times 10\frac{1}{2}$. For social letters the ordinary four-page sheets of correspondence paper may be used. White is always acceptable. At the present time there is a decided tendency towards colors in both business and social stationery.

For the $8\frac{1}{2}\times 11$ sheet either a No. $6\frac{3}{4}$ envelope (approximately $3\frac{5}{8}\times 6\frac{1}{2}$) or a No. 9 (approximately $4\times 8\frac{3}{4}$) may be used. For the Monarch size the envelope is approximately $4\times 7\frac{1}{2}$. For the No. $6\frac{3}{4}$ envelope the $8\frac{1}{2}\times 11$ sheet is folded first from the bottom to the top, then the left third to the middle, and finally the right third to the middle. For the No. 9 envelope and for the Monarch the $8\frac{1}{2}\times 11$ and the $7\frac{1}{4}\times 10\frac{1}{2}$ sheets are both folded a third from the bottom towards the top then a third from the top towards the middle.

Specimen of a Business Letter

129 Tulane Road
Columbus, Ohio
February 4, 1928

Charles Scribner's Sons
Fifth Avenue and 48th Street
New York City

Gentlemen:

I wish to ask if you published the complete dramas of Sir James Barrie bound in one volume. If so, let me know if this edition actually includes "Peter Pan", which I understand has never been put in printed form. Also give me details regarding size, style of binding, type of paper, whether printed in one or two columns, and the retail price.

If you have a descriptive circular about such a volume, please mail me one.

Yours very truly,
E. W. Maughlin

SPECIMEN OF AN INFORMAL LETTER

1839 East Wilson Avenue
Glendale, California
March 2, 1929

My dear Professor Wilson:

I wish to know if it will be acceptable to you to schedule your lecture on "The Social Significance of Some of our Present-Day Poets" for Friday evening, April 12, at eight o'clock. If I hear nothing to the contrary I shall understand that will be all right with you; and I shall make arrangements accordingly.

We are planning for a large audience, for we know so well how popular your previous lectures have been.

Yours very sincerely,
(Miss) Mary Emily Jones

Professor J. J. Wilson
Pomona College
Claremont, California

I. Social Notes.

Informal social notes are written like any other friendly letter. Formal social notes are written in the third person. They have no heading, introduction, greeting, complimentary close, or signature. The only abbreviations permitted are *Mr.*, *Mrs.*, and *Dr.* All numbers in dates are written out. An answer to a formal note should be a formal note which paraphrases the original as much as possible, even a date and hour mentioned in the original being repeated. An answer to a formal note should be written in long hand; it should never be typewritten. It may be written in paragraph form or it may be arranged in short and long lines symmetrically arranged on the page.

SPECIMENS OF FORMAL NOTES

(Form for an Invitation)
Mr. and Mrs. Joseph T. Morin
request the pleasure of
Mr. Robert Pond's
company at dinner on
Thursday, January twenty-fourth
at six-thirty o'clock

(Form for the Note of Acceptance)

Mr. Robert Pond
accepts with pleasure
the invitation of
Mr. and Mrs. Joseph T. Morin
for dinner on
Thursday, January twenty-fourth
at six-thirty o'clock

(Form for a Note of Regret)

Mr. Robert Pond
regrets that a previous engagement
prevents his accepting
the invitation of
Mr. and Mrs. Joseph T. Morin
for dinner on
Thursday, January twenty-fourth
at six-thirty o'clock

(Form for a Note of Regret written in a paragraph)

Mr. Robert Pond regrets that
a previous engagement prevents
his accepting the invitation of
Mr. and Mrs. Joseph T. Morin
for dinner on Thursday, January
twenty-fourth at six-thirty
o'clock.

NOTE 1. Use the present tense in replying to an invitation whether formal or informal.

WRONG. Mr. Andrews will be pleased to accept. . . .

RIGHT. Mr. Andrews is pleased to accept. . . .

WRONG. Mr. Andrews regrets that he will be unable to accept. . . .

RIGHT. Mr. Andrews regrets that he is unable to accept. . . .

NOTE 2. In a note of regret it is permissible to omit the hour.

XI. The Outline

42 A. The Outline in General.

An outline is a device by means of which one may secure a bird's-eye view of a subject. It is subject matter condensed into a series of phrases or statements that are so numbered and so indented as to reveal to the eye their logical relation. It is employed both to make evident the organic structure of a literary composition and also to aid a writer in organizing material for an original work.

B. Outline Systems.

Two systems of numbering the items are in general use—so-called Letter System and the Exponent System. Coördinate the topics have the same letter scheme—that is, A, B, C, or a, b, c, or 1, 2, 3; or the same exponent—that is, 1^1, 2^1, 3^1, or 1^2, 2^2, 3^2.

Letter System	Exponent System
I.	I.
A.	1^1.
1.	1^2.
a.	1^3.
b.	2^3.
2.	2^2.
a.	1^3.
b.	2^3.
B.	2^1.
1.	1^2.
2.	2^2.

C. Details.

Coördinate topics are always equally indented from the left margin. Successive indentations should accompany successive subordination of topics. If a topic in an outline runs to more than one line, the other lines should be indented under the first line of the item.

BAD

I. Historical approach to the language.
A. The origin of the letters of the alphabet and of the figures.
2. The family tree of English.
3. Indo-European relationships: Grimm's and Vernier's laws.

BETTER.

I. Historical approach to the language.
A. Introduction.
1. The origin of the letters of the alphabet and of the figures.
2. The family tree of English.
3. Indo-European relationships: Grimm's and Vernier's laws.

Make sure that items logically parallel are expressed in parallel form.

BAD.

A. Three objections to the plan.
1. It is too expensive.
2. Political.
3. Socially a failure.

BETTER.

A. Three objections to this plan.
1. Economic.
2. Political.
3. Social.

(Or)

A. There are three objections to this plan
1. It is economically unsound
2. It is politically undesirable
3. It will be socially a failure

The parts of an outline, corresponding to the parts of the subject matter, are Introduction, Body (or Discussion), and Conclusion. It is a matter of personal preference whether these

words actually appear as a part of the outline. Either of the following forms is acceptable:

The Subject

The Statement of theme or underlying Idea

Introduction

I.

Body

II.
III.
IV.

Conclusion

V.

The Subject

I. Introduction
II. Body: (a statement of theme or underlying idea)
    A.
    B.
    C.
III. Conclusion: (Summary)

NOTE. Some writers and teachers discard the terms *Introduction, Body, Conclusion* in an outline, feeling that such divisions are artificial and that they destroy the unity of a production. But as an outline is a means and not an end in itself—a device that is used by the writer and is never seen by the reader of the given composition—the writer should be free to make use of that form of an outline which will be of the greatest service to him.

There are three distinct kinds of outlines as to the phrasing of the items in them—the sentence outline, the topic outline, and the running outline. In the sentence outline the items—especially the major topics—are framed in the form of declarative sentences. In the topic outline the items are expressed as words and phrases. In the running outline the major and minor topics read together read as complete sentences. Probably the most common kind in actual use and the one to be commended to the beginner is a combination of the first and the second.

That is, the major topics are expressed as complete sentences. Then the minor topics under these major headings are expressed in single words or phrases. The following is a specimen of such an outline.

THE SOCIAL VALUE OF THE COLLEGE-BRED [1]

William James

I. Introduction: Narrowing subject by exclusion of professional training from consideration.

II. Body: Purpose to show to a group of intelligent people, from the point of view of an experienced college man, the value of the college-bred to society.

A. To know a good man when we see him—a sense for human superiority—ought to be our line.

1. Meaning of the humanities.
2. Use of humanities in giving idea of superiority.
3. Summary.

B. It is a line—to know a good man—acting as a sort of steering function, in which it is important that a democracy like ours should have its sons and daughters skilful.

1. It is through our better showing the way and the rest of us following that democracy will succeed.

a. Democracy's problem is: Who are the men from whom our majorities shall take their cues?

b. Our continuous traditions.

C. This view of steering function of the college-bred ought to lead us to a wider view of what our colleges themselves should aim at.

1. Stevenson's idea.
2. Elimination of curious notion of ancient seats of learning.
3. "Tone."
4. Competitors of the colleges.

III. Conclusion: Summary.

[1] Reprinted by Professor Fulton in his *Expository Writing*, Macmillan, 1912.

CHAPTER EIGHT

RHETORIC

I. Diction

43 **A. Good Use.**

Language is an arbitrary device by means of which ideas are conveyed from one person to another. Common practice makes symbols, called words, when grouped in certain ways to stand for certain ideas; and it is common practice, or common consent, that makes the use of one expression right and the use of another wrong. The usage of those who are recognized masters of the language we call Good Use; consequently when an expression is employed by educated people generally, it is said to be sanctioned by Good Use. Because language is constantly changing, adding here and sluffing off there, and because standards may vary according to the purpose of the writer or speaker and the nature of the reader or listener, no one inflexible standard can be established. Many expressions that were at one time frowned upon are now accepted as reputable; and many that were once approved are now avoided. But you may accept as a working standard the practice of the best writers and speakers of our own time. The dictionary is a fairly safe guide as to the present status of an expression, although the dictionary, by the very nature of the case, must lag somewhat behind the actual practice of the day. Therefore, the dictionary must be supplemented by your own careful observation of the actual practice of present-day writers and speakers as you listen and read. Through such observation you may expect in time to develop a sort of unerring instinct for what will be suitable diction for a given purpose or a given occasion and what will not.

Language resources are constantly increasing. Not only are new words being added, but words once of doubtful standing

are being given a clean bill of health. As a result, between the zone of speech that is unquestionably standard and the zone of speech that is downright wrong there lies a great twilight zone of expressions about which a decision is somewhat difficult to make. It is this twilight zone of words that will give you the most trouble. The very desire for the new and unhackneyed may cause you to venture into it; but unless you are guided by a sound judgment of what is acceptable in language you may easily make mistakes. This is the reason why the beginner must be a conservative in his use of language. Many words that the master of writing may employ with propriety the learner had better avoid until his judgment is so developed that he can distinguish accurately between the advisable and the inadvisable uses of such expressions. The master in an art may do many things that are not permitted to the beginner. The expert photographer, for instance, often produces wonderfully artistic effects by throwing his camera slightly out of focus—that is, by violating one of the useful rules made for the beginner. But until he has mastered the preliminary problems of photography the learner needs to focus sharply every picture he takes. With increasing mastery will come greater freedom; and with this very freedom will come sobering responsibility.

Many expressions may be advisable in one kind of discourse and be inadvisable in another. The freedom that is permitted in oral discourse and in informal writing, such as a letter to a friend, may be very much out of place in a formal composition. What may be advisable for one reader may not be suited to another at all. Such problems you must settle yourself, of course. No dictionary, grammar, or textbook can decide them for you. It is not a law that decides a case in court; it is a judge well versed in the law, interpreting and applying a given law in a given case, who renders the verdict. So, in order to become a master of effective English you must develop through wide reading in the acknowledged masters of language and from experiments in composition a soundness of judgment that will act as a dependable guide at all times.

While in the end it is only by means of a keenly developed taste for that which is desirable in language that you can master this great twilight zone of expressions that may be advisable in one situation and inadvisable in another, a textbook can be of value to you in pointing out some of the commoner expressions that—as far as you are concerned, at least—may be inadvisable or downright wrong.

Among the commoner violations of good use are improprieties, barbarisms, slang, localisms or provincialisms, technical expressions, foreign terms, newly coined words, and colloquialisms. But, to repeat, many of these may at times be not only permissible but actually desirable. The writer's judgment must answer the question. In case of doubt it will be safer for you, of course, to avoid such expressions.

These violations of Good Use may be conveniently grouped under three pretty definite heads. An expression to be in good use must be, first of all, in Present Use; that is, it must be used as people use it today, not as it may have been used by Shakespeare. Second, it must be in National Use; that is, it must be used as all sections of the Nation use it. Finally, it must be in Reputable Use; that is, it must be used in the sense in which the best present-day writers and speakers use it.

44 1. *Present Use.*

a. OBSOLETE AND ARCHAIC. Avoid obsolete and archaic words—such as *anon, aright, betwixt, ere, nigh, quoth, wherefore, whilst.* Inexperienced writers attempt to use them sometimes to produce a quaint or humorous effect. But the result often leaves much to be desired.

45 b. NEWLY COINED EXPRESSIONS. Be careful about using newly coined words—especially in formal composition. Language is ever growing, and new words are being added all the time; but such new words should not be used, especially by the beginner, until they are established in the language—that is, until they are sanctioned by good use. As certain coined words

are already firmly established, as others are only incompletely established, and as still others are not countenanced at all, it is not always easy to know just what is the present status of such expressions. Therefore, it is better for the learner to be safe on the side and avoid a coined expression until he knows that it is sanctioned by good use. Such coined expressions as *motorman, automobile, pasteurize, airplane* (rapidly supplanting *aëroplane*), *cafeteria, dreadnaught, superdreadnaught, airmail,* for example, may be considered safely over the line of doubt. But *motoneer* failed to be accepted and so is no longer heard. *Auto, plane, phone,* and other shortened forms are clamoring for admission to our vocabulary. Such coinages as *eateria, groceteria, cleanatorium,* and *shinerium* are not welcomed. *To cablegram, to radio, to film* and *to screen* (that is, to make a moving-picture of), *power* as a verb in "powered by electricity," *realtor, onto, travelogue,* to mention only a few, are still more or less on trial. New advances in science and new activities, naturally, cause the creation of new words; and when these words are appropriately manufactured and fill a real need, they are quickly taken into our regular vocabulary.

NOTE. A new word (known as a neologism) frequently starts as slang—for instance, to take a *nose-dive,* to do a *lindbergh* (that is, to do a daring thing single-handed), *blurb, hoofer.* See p. 352.

46 2. *National Use.*

a. PROVINCIALISMS. Avoid provincialisms—such as *guess, expect, reckon* (for *think*), *allow* (for *assert*), *tote* (for *carry*), *expect* (for *suspect*), *wait on* (for *wait for*), *evening* (for *afternoon*). The novelist, however, frequently uses provincialisms (or localisms, as they are sometimes called) in order to create "local color." (See p. 244.)

47 b. TECHNICAL EXPRESSIONS. Avoid technical expressions in writing for readers to whom such expressions will be unintelligible, unless you make it a point to define or explain them. A person unacquainted with sports might be puzzled

at such expressions as *safety, touchback, feint, fault, to choke the bat, a squeeze play,* the *hit-and-run game.* One unacquainted with chemistry might not understand *catalysis.* Indeed, various activities, such as baseball and the sports generally, farming, manufacturing, aëronautics, the moving-picture industry, and many others, tend to develop specialized vocabularies; and these vocabularies grow largely through the addition of newly coined words. Of course in an article on a specialized activity intended primarily for those acquainted with the activity (such as a baseball article for those who know something of the game) such a specialized vocabulary would be entirely proper.

48 c. FOREIGN TERMS. Avoid a foreign term as long as you have an acceptable English expression for the idea. You will have no good excuse for using such terms as *alter ego, entre nous, inter nos, garçon, en passant, de novo, mal de mer, n'est çe pas,* for instance. Some foreign expressions, even though retaining their original marks and pronunciations, have become so much a part of our language that they may be used freely—such as *à la carte, à propos, café, dénouement, esprit de corps, table d'hôte, a priori, chauffeur, garage, chassis, alma mater, résumé, bona fide, per capita, verbatim, fiancée* (masculine *fiancé*).

NOTE. In America you should prefer the American rather than the English word (just as an Englishman would naturally prefer the English word) when there are two words for the same thing—such as the American *baggage* for the English *luggage, elevator* for *lift, druggist* for *chemist, street-car* for *tram.*

49 3. *Reputable Use.*

a. COLLOQUIALISMS. Avoid colloquialisms in literary writing. A colloquialism is an expression that is common in every-day conversation and in very informal writing, such as familiar letters, but is not acceptable in formal composition. That is, many colloquialisms—such as the contractions *isn't, I'll, don't, won't, didn't*—are in National and Present Use, but in Reputable Use for very informal purposes only. However,

in a writing that pretends to any dignity such colloquialisms as *mighty* (for *very*), *fix* (for *arrange*), *funny* (for *odd*), and the various contractions just mentioned should find no place.

50 b. IMPROPRIETIES. Avoid an impropriety—a legitimate word misused. An impropriety frequently results from the illegitimate transference of a word from one part of speech to another (usually from a noun to a verb or a verb to a noun). True, the transference of many words from one part of speech to another has the sanction of good use, and such words are correctly used in the new part of speech. But such a transference as has not been sanctioned by good use should be avoided.

WRONG. to suspicion; to suicide; a steal; to week-end; the eats; humans.

RIGHT. to suspect; to commit suicide; a theft; to spend the week-end; the food; human beings.

RIGHT. To book (a passage on a boat); to table (a resolution); to make a go of something (still somewhat colloquial).

FAIRLY WELL ESTABLISHED. To motor; a complex (noun); to film or screen a story (to make a moving-picture of).

NOTE. The use of an adjective for an adverb is a very common form of impropriety—*a real good story* (for *a really good story*); *awful hot* (for *awfully hot*); *some better* (for *somewhat better*); *considerable improved* (for *considerably improved*). For the misuse of *without* as a conjunction (*I cannot go without I am invited*) see p. 290; for the misuse of *like* as a conjunction (*It looks like we might have a storm*) see p. 289.

51 c. BARBARISMS. Avoid a barbarism (an expression that is not in the language at all)—such as *ain't*, *complected*, *most* (for *almost*), *gent*, *drownded*, *hisself*, *prof*, *busted*, *bursted*, *alright* (for *all right*); *leave* (for *lief*), *of* (for *have*), *leave* and *of* being really matters of misspelling.

WRONG. Is she the light complected one?

RIGHT. Is she the light complexioned one?

WRONG. Most every one will be there.

RIGHT. Almost every one will be there.

52 d. IDIOM. Make sure, especially in the use of prepositions, that you have the proper idiomatic form. An idiom, frequently a violation of logic and grammar, is an expression peculiar to a language that has become established by usage—such as *many a day*, *adverse to* (not *from*); *different from* (not *to* or *than*); *stay at home* (not *to home*); *listen to* (not *at*); *privilege of* (not *to*); *permission to do* (not *of doing*); *independent of* (not *from*). See p. 358ff. for an extended list.

53 e. SLANG. Avoid slang in formal writing. Slang usually consists of expressions of disreputable origin or of legitimate expressions used in grotesque or unwarranted senses. Slang ranges all the way from the relatively harmless colloquialism to the downright stupid and vulgar barbarism. Slang has always been with mankind and undoubtedly will continue, because the best slang has the charm of newness, or suggestiveness, and of force. But there are two principal objections to it. First, much of it, coming from disesteemed activities, is in disrepute and so is in bad taste. Second, many people weakly succumb to the temptation to use a few stale slang expressions for practically all their ideas; a few tawdry expressions are allowed to stand for all kinds of thoughts and for all possible shades of meaning. Such slang expressions as *Can you beat it? Ain't it the limit? Some fairy, believe me!*—and all the rest—become a sort of rubber-stamp method of conveying thought. It should be noted, then, that a very serious objection to slang is the fact that most slang as ordinarily used is hackneyed or quickly becomes hackneyed; and hackneyed slang can be as irritating to most people as a stale joke.

B. Effective Diction.

Practically all the "don'ts" and cautions in a textbook might be summed up under the great principle of economy as developed by Herbert Spencer. In a word, such gross errors as misspellings, grammatical blunders, inaccuracies of expression should be avoided because they are uneconomical. When the

reader comes upon a misspelling, for instance, his mind is momentarily turned from the subject-matter to the blunder; as a result there has been a needless loss of his attention. What is true of these inexcusable blunders is likewise true of the more subtle faults of expression: they waste the reader's energy. The writer's aim should be to conserve the attention of the reader—to say as much as possible in the fewest words. The reader should receive the idea with the same exactness and effectiveness with which it existed in the mind of the writer. To get his idea across to the mind of the reader with accuracy and effectiveness the writer must exercise care in selecting his words and in constructing his sentences so as to say precisely what he means; for effective writing is not writing so that you may be understood, but writing in such a way that you cannot possibly be misunderstood. With this ideal in mind, a good working principle is to see that the words chosen are accurate, are adapted to the reader, and are appropriate to the occasion. Again, it must be said that general directions and cautions only can be given. For fundamentally the writer's success in wording rightly his idea will depend upon the soundness of his judgment. The following, then, may be interpreted as suggestions rather than as inflexible rules.

54 1. *Simple Words.*

Use simple words for simple ideas. "Fine writing" the use in ordinary discourse of high-sounding words for simple ideas—or "tall-talking," as Thackeray called it—constitutes an obvious violation of the principle of economy, for the reader's attention is turned from the subject-matter to the manner of expression.

UNDESIRABLE. I partook of my frugal repast this morn at the break of dawn.

BETTER. I ate my breakfast this morning at daybreak.

55 2. *Specific Words.*

As a rule, use specific and concrete rather than general and abstract terms. General and abstract terms have their uses,

of course; but too frequently the beginner uses a general term because the idea in his mind is vague. Clear thinking on your part will usually result in concrete ideas. Then these concrete ideas should be expressed with concrete terms. Further, an idea that is presented in a concrete way—through an illustration, through a figure of speech, through a comparison—is much more likely to make a lasting impression than one that is conveyed by general or abstract terms. It is one thing to say that a man is very tall; but when a writer described one of his characters as being so tall he could not walk under his own umbrella, the impression, though made grotesquely impossible for the sake of humor, was nevertheless much more vivid; for the idea of tallness had been presented concretely.

Too General and Uninteresting. It was an ideal dinner for a boy. Bob said he wished he could eat more but that it was impossible for him to do so. Yet he left the table with reluctance.

Specific and Concrete. Sweet potatoes, mashed potatoes, cookies and doughnuts; cake, cranberries, pumpkin pie. And turkey —a great bird, roasted to a deep crackling brown, stuffed with chestnut-dressing—that seemed to cover half the table. . . . As Bob, now grown sleepy with much eating, left the table reluctantly, he said, "Gee! I wish I had a neck like a giraffe's so I could taste all the way down."

56 3. *Exact Words.*

Insist on finding the exact word to fit the idea. A word should fit the idea as a glove fits the hand—it should be neither too tight nor too loose. When a word is inexact, it is generally because it is not of the right shade of meaning or of the right degree of meaning. Because of a tendency to exaggerate—especially in oral discourse—the beginner frequently uses words that are too strong for the ideas. This is particularly true of words for the emotions—such as *love, hate, like, mad.* Further, the same word should not be used for several different ideas. For example, do not overwork such words as *nice, awfully, terribly, fine, funny.* In other words, do not make a few adjectives and adverbs do

duty for all your adjectival and adverbial ideas. See that a word is right not only as to degree, but as to shade of meaning.

EXAGGERATED. I'm mad. (*Mad* is probably too strong. Use, rather, such a word as *vexed, provoked, nettled, exasperated, angered, irritated*—whichever word best fits the particular situation.)

BAD. It is funny that you did not find at least one member of the family at home. (*Funny* does not fit the idea at all.)

BETTER. It is strange that you did not find at least one member of the family at home.

BAD. Latin was awfully hard for me. But now I'm awfully glad that I carried it through and made my credit. For my mother would have been awfully disappointed had I failed.

BETTER. Latin was hard for me. But now I'm glad that I carried it through and made my credit. For my mother would have been deeply disappointed had I failed.

57 4. *Repetitions.*

Guard against a needless repetition of an idea—tautology, as it is sometimes called. Of course, many forms of repetition are highly desirable, as has been pointed out (p. 34f.). But avoid such crude tautological expressions as this *here* book; where is my hat *at;* let's coöperate *together.*

BAD. We need to have self-confidence in ourselves.

BETTER. We need to have self-confidence. [Or] We need to have confidence in ourselves.

BAD. Senator Jones is not very popular with the people.

BETTER. Senator Jones is not very popular.

BAD. Please repeat that statement again.

BETTER. Please repeat that statement. [Or] Please let me have that statement again.

Guard against an unintended or awkward repetition of an expression.

BAD. The full effect will not be fully understood until the annual report is made.

BETTER. The full effect will not be entirely understood until the annual report is made.

BAD. Since Mr. Stevenson took over the business since the failure of Bowser and Company, things have been going from bad to worse.

BETTER. Since Mr. Stevenson took over the business following the failure of Bowser and Company, things have been going from bad to worse.

NOTE. The repetition of an expression is often necessary and highly desirable. The caution here is against a repetition that is unintended or is awkward.

Guard against the repetition of the conjunction *that* when the conjunction is separated by a group of words from the subject and predicate which it introduces.

BAD. I had hoped that, in view of the altered conditions under which the contracts for the ten new bridges were to be awarded, that my company would be permitted to submit new bids.

BETTER. I had hoped, in view of the altered conditions under which the contracts for the ten new bridges were to be awarded, that my company would be permitted to submit new bids.

Guard against an unintended repetition of a sound or a harsh combination of sounds. Guard against an unintended rime.

BAD. Christmas seems to be very merry this year.

BETTER. Christmas seems to be especially merry this year.

BAD. Saturday is the day to see the Red Cross display.

BETTER. The Red Cross exhibit may be seen on Saturday.

BAD. The Allies' terrific thrust thwarted the enemy's plans.

BETTER. The Allies' terrific drive upset the enemy's plans.

NOTE. Alliteration, or the repetition of an initial sound, is often desirable, especially in poetry. The caution here is against an alliteration that is unintentional.

58 5. *Trite and Hackneyed Expressions.*

Avoid a trite or hackneyed expression—that is, an expression that has been used until it is threadbare. Such descriptive expressions as *ivory brow, golden tresses, piercing glance* were

worn out long ago. Avoid such hackneyed expressions as *in the last analysis, factors in the equation, last but not least, order out of chaos, long-felt want, after all is said and done, a bolt from the blue.* It will be noticed that a hackneyed expression is nearly always a figure of speech. It was so good when originally made that every one used it and soon wore it out; consequently, it can no longer evoke the desired image. (See also p. 173f.)

59 6. *Indefinite* You *or* They.

Do not use the indefinite *you* or *they* in formal discourse.

BAD. You use *shall* in the first person to show simple futurity.

BETTER. Use *shall* in the first person to show simple futurity. [Or] *Shall* is used in the first person to show simple futurity.

BAD. They are going to pass a law establishing a State police force.

BETTER. A law is to be passed establishing a State police force. [Or] The Legislature is to pass a law establishing a State police force.

60 7. I *and* Myself.

Use the simple pronouns *I, he, you,* etc., rather than the intensive pronouns *myself, yourself,* etc., unless emphasis is demanded.

BAD. My wife and myself have decided to go to California for the winter.

BETTER. My wife and I have decided to go to California for the winter.

BAD. I wish to extend a cordial invitation to yourself and your family.

BETTER. I wish to extend a cordial invitation to you and your family.

61 8. *Use of the Dictionary.*

When in doubt about the use of any word, consult the dictionary. Below are listed a number of common expressions that are often used inaccurately or inadvisably and that need to be mastered in all their varieties of meaning in order to be used

with the greatest degree of effectiveness. Find out, by consulting a standard dictionary, the true content of a word. Do not mark down as "wrong" any word until all the evidence is in. You will often find that an expression out of place in one instance may be wholly acceptable in another. Remember, for example, that many expressions—such as colloquialisms (see p. 350f.)—that may have no place in formal discourse may be permissible, or actually desirable, in oral discourse and in informal writing.

62 9. *Word List.*

a. The following expressions, all of which are thoroughly acceptable, have varying shades and degrees of meaning that should be mastered.

Accompany by, with
Adapted for, to
Advantage of, over
Agree to, with
Angry at, with
Among, between
Aught, naught
Avenge, revenge
Avocation, vocation
Awful, awesome
Bunch: a reputable word but one that is often used in a slangy way for *crowd*.
Can, may
Change, exchange
Character, reputation
Compare with, to
Confide in, to
Contrast with, to
Correspond with, to
Cute: used colloquially for *sharp* or *shrewd* in "Squire Hawkins was too cute for Doc Pattengill."
Differ from, with
Discover, invent
Episcopal, Episcopalian
Expect, suspect

Farther, further: Good use today sanctions the interchange of these words; but careful writers, as a rule, use *farther* to refer to literal distance and *further* in a figurative sense. "The sun is farther away than the moon"; "I wish to say further that the act is unconstitutional."

Folks: a rather undesirable colloquialism for *relatives;* but an accepted colloquialism for *persons* or *people* in "What will folks say?"

Get, got, gotten: consult the dictionary for a full discussion.

Give to, for

Guess: used colloquially for *think* in "I guess that's right."

Hanged, hung

Healthy, healthful

Lie, lay (See p. 275.)

Likely, liable, apt, prone

Lend, loan

Nice

Part from, with

Partial

Plenty: used colloquially as an adverb in "That is plenty good enough."

Raise: used colloquially as a noun meaning *increase* in "I have just had a raise in salary." *Raise* is also used provincially as a verb in the sense of *rear* or *bring* up in "She had raised a family of five sons."

Relative, relation

Right: used colloquially for *immediately* in "I'll come right away."

Rise, raise (See p. 275.)

Run: used colloquially for *manage* in "I wonder who will run the business now."

Settle: used colloquially for *pay* in "Did you settle the grocery bill?"

Shape: used colloquially for *condition* in "Is the team in good shape?"

Show: used colloquially for *chance* in "He never had a show at any time."

So (See p. 380.)

Stand: used colloquially for *tolerate* in "I can't stand the smoke." Also used colloquially for *tolerate* in *stand for* in "I'll not stand for it another minute."

Stop: used colloquially for *stay* in "What hotel do you stop at when you are in New York?"

Thing: a valuable word but one that is very much overworked.

Through: used colloquially for *finished* in "Are you through with my knife?"
Underhand, underhanded
Want: used colloquially for *wish* in "I want to go."
Wire: used colloquially as a noun for *telegram* and as a verb for *telegraph* in "You wire me Sunday and I will send you a wire not later than Monday."
Wood, woods

b. The meanings of the following, all of which are good words, are frequently interchanged by mistake. In many cases the error is to be classed as a misspelling.

Accept and except
Affect and effect
Allude and elude
Allusion and illusion
All ready and already
All together and altogether
Censor and censure
Climatic and climactic
Consul, council, counsel
Counselor and councilor
Emigrate and immigrate
Genius and genus
Ingenious and ingenuous
Later and latter
Lead and led: *Led* is the past tense and *lead* the present tense of the verb *to lead.*
Lose and loose
Practical and practicable
Principle and principal
Quiet and quite
Respectfully and respectively
Stationary and stationery
Statue, statute, stature

c. The following expressions may be classed as wrong and consequently as undesirable in ordinary discourse.

Ain't: wrongly used for *isn't, is not,* or *are not.*
Aren't: sometimes found in literary discourse in such an expression as "Aren't I?" But the learner should avoid *aren't* when the subject is I.

Alright: The expression should be *all right.* Through false analogy with *already* the expression *all right* is thus frequently misspelled.

Any place, every place: misused for *anywhere, everywhere* in "I can't find it any place. I have looked every place."

RIGHT. I can't find it anywhere. I have looked everywhere.

Calculate: used provincially for *think, plan, expect* in "My father calculates to return next week."

RIGHT. My father plans to return next week.

Could of (See *of* below.)

Couple: misused for two in "a couple of minutes."

RIGHT. The newly married couple were the guests of the occasion.

Don't: a contraction for the plural *do not.* It must not be used with a singular subject.

WRONG. It don't make any difference.

RIGHT. It doesn't make any difference.

Had ought: gross grammatical error. *Ought* has only the present tense.

WRONG. You hadn't ought to have done that.

RIGHT. You ought not to have done that.

Kind of: misused for *rather* in "kind of slow."

RIGHT. He is rather slow.

Kind of a (See p. 294.)

Like: misused as a conjunction for *as if, as though.*

WRONG. It looks like Ohio State would win.

RIGHT. It looks as though [*or* as if] Ohio State would win.

(See also p. 289.)

Most: misused for *almost* in "I think most everybody is going."

RIGHT. I think almost everybody is going.

(See also p. 351.)

Nowhere near: misused for *not nearly* in "The new hotel is nowhere near ready for business."

RIGHT. The new hotel is not nearly ready for business.

Of: misused, through careless pronunciation, for *have* in *could of, might of, would of, ought to of.*

RIGHT. He might have made a name for himself.

(See also p. 351.)

Off of, from: misused for *off* in "Keep off of the grass."

RIGHT. Keep off the grass.

Previous to (or, subsequent to); misused for *previously to* (or, *subsequently to*) in "He worked in Cleveland previous to his going to New York."

RIGHT. He worked in Cleveland previously to his going to New York.

Rarely ever (or, rarely or ever): misused for *rarely if ever, rarely or never,* or *hardly ever* in "Father rarely ever goes to the moving-picture show."

RIGHT. Father rarely if ever goes to the moving-picture show. [*Or*] Father rarely or never goes to the moving-picture show. [*Or*] Father hardly ever goes to the moving-picture show.

Real: misused for *very* or *really* in "Are you real glad to see me?"

RIGHT. Are you really [*or* very] glad to see me?

Reckon: used provincially for *think, suppose* in "I reckon you are right."

RIGHT. I wish to be reckoned among the supporters of this bill.

Same: misused for *it* or *they* in "Your letter has been received. Same will have our prompt attention."

RIGHT. Your letter has been received. It will have our prompt attention.

Seldom ever (or seldom or ever): Misused for *seldom if ever, seldom or never,* or *hardly never* in "I seldom ever read a novel."

RIGHT. I seldom if ever [*or* seldom or never, *or* hardly ever] read a novel.

Somewheres: misused for *somewhere* in "You will find it somewheres.

RIGHT. You will find it somewhere.

Sure: misused as an adverb in "It is sure an exciting race."

RIGHT. It is surely an exciting race.

Suspicion: misused as a verb in "I began to suspicion him a year ago."

RIGHT. I began to suspect him a year ago. [*Or*] I had a suspicion of him a year ago.

Tend: misused for *attend to* in "I'll tend to your case tomorrow."

RIGHT. I'll attend to your case tomorrow.

RIGHT. Will you tend the store while I am gone? (Note that *tend* in the sense of *look after* takes a direct object; that *attend* [meaning *give attention to*] is followed by *to*).

Transpire: misused for *happen* in "What transpired last night will not come to light for several days."

RIGHT. What happened last night will not transpire for several days.

Treat with: misused for *treat of* in "Dr. Sweet's new book treats with South America."

RIGHT. Dr. Sweet's new book treats of South America.

Unique: misused for *rare* in "A copy of the First Folio is very unique.

RIGHT. A copy of the First Folio is very rare.

RIGHT. That is a rather unique design on the title-page.

Way: misused for *away* in "Mr. Beebe has been way down in South America."

RIGHT. Mr. Beebe has been away down in South America.

Ways: misused for *way* in "The Philippines are a long ways off."

RIGHT. The Philippines are a long way off.

Without: misused as a conjunction in "Jenkins cannot be released without he furnishes bond for five thousand dollars."

RIGHT. Jenkins cannot be released unless he furnishes bond for five thousand dollars. [*Or*] Jenkins cannot be released without furnishing bond for five thousand dollars.

II. THE SENTENCE

63 A. Coherence.

1. *Reference.*

The reader should be able, immediately and unerringly, to refer every pronoun and pronominal adjective to its proper antecedent.

Place a pronoun and its antecedent as close together as possible.

AMBIGUOUS. They passed the time of day with several dilapidated old-timers on their way to the camp.

BETTER. On their way to the camp they passed the time of day with several dilapidated old-timers. [*Or*, with a different meaning] They passed the time of day with several old-timers who were on their way to the camp.

BAD. There will be found a page in every book that may be called downright stupid.

BETTER. There will be found in every book a page that may be called downright stupid.

BAD. The building on the north side of the street that is just being constructed is a new theatre.

BETTER. The building that is just being constructed on the north side of the street is a new theatre.

Do not use a pronoun to refer to a noun that is logically or grammatically subordinate—such as a noun in a prepositional phrase or a noun in the possessive case. Repeat the noun or recast the sentence.

WRONG. In his letter of resignation he expressed appreciation for the loyal support he had always had from his co-workers. It was addressed to the vice president. [The antecedent of *it* is *letter*, a word that is both grammatically and logically subordinate.]

RIGHT. In his letter of resignation he expressed appreciation for the loyal support he had always had from his co-workers. The letter was addressed to the vice president. [*Or*] In his letter of resignation, addressed to the vice president, he expressed appreciation for the loyal support he had always had from his co-workers.

AMBIGUOUS. Steve struggled more than a hour with his opponent before he was willing to acknowledge defeat. [The antecedent of *he* is *opponent*, which is in a subordinate prepositional phrase. Consequently, it is not clear whether *he* is supposed to refer to *opponent* or *Steve*.]

RIGHT. Steve struggled more than an hour with his opponent before the latter was willing to acknowledge defeat. [*Or*, with a different meaning.] Only after he had struggled more than an hour with his opponent was Steve willing to acknowledge defeat.

BAD. In Blackmore's *Lorna Doone* is to be found one of the most lovable heroines of fiction. He has written a romance that should be read by every boy and girl.

BETTER. In Blackmore's *Lorna Doone* is to be found one of the most lovable heroines of fiction. This romance should be read by every boy and girl.

BAD. Jack London's most pronounced characteristic was his passionate love of out-door life.

BETTER. Jack London's most pronounced characteristic was a passionate love of out-door life.

To avoid ambiguity repeat a noun rather than use a pronoun; or, recast the sentence.

BAD. When he applied to the manager for a salary increase he told him frankly that it was out of the question.

BETTER. When he applied to the manager for a salary increase the manager told him frankly that it was out of the question.

NOTE. The use of such expressions as *the one . . . the other, the former . . . the latter* will often aid greatly in securing clear reference.

RIGHT. The two came to America at the same time. The one stayed in New York; the other went to San Francisco. The former prospered greatly, but only moderate success came to the latter.

As a rule do not permit a pronoun, such as *which, this,* and *that,* to refer vaguely to a whole clause. Use some defining expression such as *a fact, a thing, a practice,* in connection with the pronoun.

BAD. He promptly referred the matter to the district attorney, which all patriotic Americans should do in similar cases.

BETTER. He promptly referred the matter to the district attorney, a thing which all patriotic Americans should do in similar cases.

BAD. In a little over a year America transported more than two million men across three thousand miles of water, which is unparalleled in the history of the world.

BETTER. In a little more than a year America transported more than two million men across three thousand miles of water, a feat that is unparalleled in the history of the world.

Do not use a pronoun to refer to a word that has not been expressed.

BAD. George wished to join the navy, although he had never been on one in his life.

BETTER. George wished to join the navy, although he had never been on a vessel in his life.

BAD. I am taking lessons in typewriting. Father says if I will learn he will buy me one.

BETTER. I am taking lessons in typewriting. Father says if I will learn he will buy me a machine.

BAD. Myron P. Jackson made a great reputation in the Navy Department as a *camoufleur.* This became one of the most important means of combating the submarine.

BETTER. Myron P. Jackson made a great reputation in the Navy Department as a *camoufleur*. The art of camouflage became one of the most important means of combating the submarine.

Use extreme care in employing *it* as a reference word. (See p. 267.)

a. *It* may be retrospective in its function. That is, it may look back for its antecedent. Be sure that there is a definite expressed antecedent for the retrospective *it*.

BAD. I am taking English, mathematics, history, and chemistry. I think it is a good course for a freshman.

BETTER. I am taking English, mathematics, history, and chemistry. These subjects make a good course for a freshman, I think.

BAD. I listened to him for an hour. It reminded me of nothing so much as the monotonous clatter of a threshing machine.

BETTER. I listened to him for an hour. His harangue reminded me of nothing so much as the monotonous clatter of a threshing machine.

b. *It* may be prospective in function. That is, *it* may look ahead for its antecedent. The anticipative *it* in the idiom "*It is* a nice day," *It was* a problem for you to solve" is called the *it*-expletive. (See p. 267.)

RIGHT. It is a right of every people that they live under a form of government of their own choosing. [The clause *that they live* . . . is the real subject of *is a right*. *It* as the provisional subject points ahead to the real subject. *It* in this sentence, is, then, a prospective reference *it*.]

c. As a rule avoid the use of *it*-retrospective and *it*-prospective in the same sentence.

BAD. It would be a very serious matter for me to fail in philosophy now. I must have it to graduate. But it is hard to study it when one does not like it.

BETTER. It would be a very serious matter for me to fail in philosophy now. I must have my credit to graduate. But I find it hard to study a subject like philosophy that I do not like.

NOTE. *It* is also used impersonally in such expressions as "It rains," "It snows," "It is colder today."

The personal pronoun as a prospective reference word—the construction in which the pronoun precedes its antecedent—should be used sparingly.

RIGHT. In his story "The Call of the Wild" Jack London has given us one of the greatest dog stories in literature. [The antecedent of *his* is *Jack London*. But in this case the antecedent follows its reference word so closely that no confusion is caused by this inversion of reference word and antecedent.]

Ambiguity of reference in indirect discourse may often be avoided by throwing the subject matter into the direct form.

AMBIGUOUS. Harry rushed into the room and spying John asked him where he had put his tennis racket. He replied that he had not had it but that he had it at the gymnasium last night when he came in from playing. He said he saw it in his hand.

BETTER. Harry rushed into the room and, spying John, exclaimed, "What did you do with my tennis racket?"

"I did not have it," John replied. "But you had it yourself at the gymnasium last night when you came in from playing. I saw it in your hand."

Pronouns must agree with their antecedents in number (see p. 294) and in gender (see p. 299) but not in case.

WRONG. Every man must do their duty.

RIGHT. Every man must do his duty.

RIGHT. All must do their duty.

A pronoun referring to such a substantive as *anybody, any one, every one, everybody, no one, nobody, one, a person, each, every, either, neither,* should be singular in number. (For number see p. 290.)

WRONG. Everybody is taking their duty as citizens much more lightly than formerly.

RIGHT. Everybody is taking his duty as a citizen much more lightly than formerly.

NOTE. If nothing is implied to the contrary the gender of the pronoun referring to *anybody,* etc., should be masculine. (See p. 299.)

RIGHT. A person should take care of his health.

If *one* is used as an antecedent, it may be followed by *he, him, his, himself*. This is the accepted usage in America, for it is more natural and less difficult than the English usage which prefers to follow *one* with *one, one's, one's self*, etc.

RIGHT. What one would have well done he should do himself.

RIGHT. What one would have well done one should do one's self.

64 2. *Dangling Modifiers.*

Avoid a dangling verbal phrase: (a) a participial or gerund phrase that does not modify logically and grammatically, and with unmistakable clearness, a substantive occurring in the sentence—usually the subject of the main verb; (b) a gerund phrase the agency of which is not apparent; (c) an infinitive phrase in which no subject is provided for the activities named by the infinitive.

WRONG. The train was wrecked just a mile from Albion, caused by a washout. [The participle *caused* has no substantive to modify.]

RIGHT. The train was wrecked just a mile from Albion as a result of a washout.

WRONG. Striking a match, the time was seen to be two o'clock. [There is no substantive for *striking* to modify.]

RIGHT. Striking a match, he saw the time to be two o'clock.

WRONG. Having been late three times, the superintendent discharged the foreman. [*Having been late* illogically modifies *superintendent*.]

RIGHT. Having been late three times, the foreman was discharged by the superintendent. [*Or*] As the foreman had been late three times, the superintendent discharged him.

WRONG. The prize was received by Jack, having made the highest average. [*Having made* grammatically modifies the subject of the sentence, *prize*, but logically it ought to modify *Jack*.]

RIGHT. Jack received the prize, having made the highest average. [*Or*] Jack received the prize, for he had made the highest average.

WRONG. Precious time is lost in our public schools, learning and unlearning various styles of penmanship. [There is nothing expressed for *learning and unlearning* to modify.]

RIGHT. Pupils lose precious time in our public schools, learning and unlearning various styles of penmanship.

WRONG. In discussing the matter with my father he advised me to go to Washington immediately. [The gerund phrase *in discussing the matter* illogically attaches itself to *he*, subject of the principal verb.]

RIGHT. In discussing the matter with me my father advised me to go to Washington immediately. [*Or*] In discussing the matter with my father I found it advisable to go to Washington immediately.

WRONG. Upon entering the rotunda, a large painting of the Battle of Lake Erie will be seen.

RIGHT. Upon entering the rotunda you will see a large painting of the Battle of Lake Erie.

WRONG. After requesting the office to send out a tracer for the lost package, no other step should be taken for two weeks.

RIGHT. After requesting the office to send out a tracer for the lost package, do not take any further step for two weeks.

WRONG. The opposition was silenced by revealing their programme of dishonesty. [The agency of the gerund phrase *by revealing* is not apparent.]

RIGHT. We silenced the opposition by revealing their programme of dishonesty. [*Or*] The opposition was silenced by our revealing their programme of dishonesty. [Here the agency of the gerund phrase is indicated by the pronoun *our*, which is immediately and unmistakably connected with the gerund phrase.]

WRONG. The manager promoted me to a better position after having worked only three weeks.

RIGHT. The manager promoted me to a better position after I had worked only three weeks. [*Or*] I was promoted to a better position by the manager after having worked only three weeks. [*I*, the subject of the principal verb *was promoted* indicates the agency of the action expressed by the gerund *having worked*.]

WRONG. Your last report will aid greatly in determining the amount of wheat that will be available next March.

RIGHT. Your last report will aid us greatly in determining the amount of wheat that will be available next March. [The agent of the action expressed by the gerund *determining* is indicated by *us*, a substantive immediately and unmistakably connected with the gerund.]

WRONG. To throw a curve, the ball is held in this position.

RIGHT. To throw a curve, hold the ball in this position.

WRONG. In order to secure their object, an injunction was obtained.

RIGHT. In order to secure their object they obtained an injunction.

NOTE. In sentences like the following in which the agent is indefinite—you, any one—it is permissible, although often undesirable, to use such introductory gerund phrases as *strictly speaking*, *generally speaking*, *assuming*, *providing*, *granting* to designate general action.

PERMISSIBLE. Strictly speaking, you are not a member.

PERMISSIBLE. Assuming that you are right, what course am I to pursue?

PERMISSIBLE. Granting all that you say, this one indisputable fact remains.

PERMISSIBLE. In writing care should be taken to dot all *i*'s and cross all *t*'s.

The inexperienced writer should, as a rule, avoid the nominative absolute construction—the construction in which the participial phrase is grammatically independent of the rest of the sentence. Owing to the fact that the nominative absolute is grammatically but not logically independent, the construction is very likely to be awkward. Note that the nominative absolute construction, unlike the dangling participial phrase, is sound grammatically in that there is present a substantive for the participle to modify.

AWKWARD BUT NOT WRONG. His money having been spent, he was compelled to borrow. [*Having been spent* modifies the substantive *money*.]

BETTER. Having spent all his money, he was compelled to borrow. [*Having spent* modifies *he*, the subject of the main verb; consequently it is not now a nominative absolute.]

RIGHT. That being the case, I have no more to say. [*Being* modifies *that;* but as *that* is grammatically independent of the rest of the sentence, the construction is the nominative absolute.]

AWKWARD BUT NOT WRONG. The decorations having been distributed, the general returned to Paris.

BETTER. Having distributed the decorations, the general returned to Paris. [*Or*] After distributing the decorations the general returned to Paris. [*Distributing* is a gerund.]

A very common kind of dangling construction results from the misuse of *due* in the phrase *due to*. *Due to* must not be confused with the adverbial connectives *owing to, on account of, because of, as a result of*. *Due* is an adjective, not an adverb.

WRONG. He was delayed in coming, due to a storm.

RIGHT. His delay in coming was due to a storm.

WRONG. Due to the change in schedule, I shall be unable to be present.

RIGHT. Owing to the change in schedule, I shall be unable to be present.

WRONG. Due to the continued cold weather, strawberries are slow in ripening.

RIGHT. Because of the continued cold weather, strawberries are slow in ripening.

RIGHT. His absence is due to sickness.

Do not use an elliptical clause—a clause in which the subject and predicate are omitted—unless the omitted subject is the same as the subject of the main clause. (See p. 266.)

WRONG. When seven years old, my father took his family to California to live.

RIGHT. When I was seven years old, my father took his family to California to live.

WRONG. While talking to Mr. Jones the cat climbed up the curtain and caught our pet canary.

RIGHT. While I was talking to Mr. Jones the cat climbed up the curtain and caught our pet canary.

WRONG. One should not eat a persimmon until frost-bitten.

RIGHT. One should not eat a persimmon until it is frost-bitten.

65 3. *Position of Modifiers.*

So place a modifier that the reader connects it immediately and accurately with the element it modifies.

As a rule place a modifier as close as possible to the element it modifies.

BAD. The picture of the Roman Chariot Race was a gift to the library, which hangs at the top of the stairs.

BETTER. The picture of the Roman Chariot Race, which hangs at the top of the stairs, was a gift to the library.

BAD. I sat on the bank for two hours waiting for the fish to bite without stirring.

BETTER. I sat on the bank for two hours without stirring, waiting for the fish to bite.

BAD. Wanted—a furnished room by a young man with cross ventilation.

BETTER. Wanted by a young man—a furnished room with cross ventilation.

BAD. A man is not likely to be hired by a bank without recommendations.

BETTER. A man without recommendations is not likely to be hired by a bank.

Do not place between two parts of a sentence a modifier that may be construed with either.

AMBIGUOUS. He asked me when the tariff bill came up if I would support it.

BETTER. He asked me if I would support the tariff bill when it came up. [*Or*, with a different meaning] When the tariff bill came up, he asked me if I would support it.

AMBIGUOUS. The son for whom she had been waiting anxiously put in an appearance at last.

BETTER. The son for whom she had anxiously been waiting put in an appearance at last.

AMBIGUOUS. The committee that was appointed to examine the treasurer's books yesterday presented its final report.

BETTER. The committee that was appointed to examine the treasurer's books presented its report yesterday. [*Or*, with a different meaning] The committee that was appointed yesterday to examine the treasurer's books presented its final report.

Place such a word as *almost, ever, even, hardly, quite, only, nearly, scarcely* next to the expression it modifies.

BAD. That was the finest forward pass I almost ever saw.

BETTER. That was almost the finest forward pass I ever saw.

BAD. The baby nearly rolled to the foot of the stairs.

BETTER. The baby rolled nearly to the foot of the stairs.

BAD. He scarcely found a single man to sign his petition.

BETTER. He found scarcely a single man to sign his petition.

NOTE. *Only* gives the most trouble owing to the fact that it may rightly be attached to substantives, adjectives, verbs, adverbs, phrases, and clauses. As a rule place *only* immediately before the expression to which it belongs.

BAD. He was only able to save five dollars a month.

BETTER. He was able to save only five dollars a month.

BAD. The fire extinguisher should only be taken down in case of fire.

BETTER. The fire extinguisher should be taken down only in case of fire.

BAD. We shall only be satisfied when the enemy has acknowledged defeat.

BETTER. We shall be satisfied only when the enemy has acknowledged defeat.

Use care in placing the correlatives *not only . . . but also, either . . . or, neither . . . nor, both . . . and* before the expressions they correlate. They must correlate expressions in the same construction. (For correlatives see p. 380f.)

BAD. I have neither read *Pilgrim's Progress* nor *Paradise Lost.*

BETTER. I have read neither *Pilgrim's Progress* nor *Paradise Lost.*

BAD. He not only reads French and German but also Latin and Greek.

BETTER. He reads not only French and German but also Latin and Greek.

To preclude ambiguity use care in placing such expressions as *at least, at all events, perhaps, indeed, in fact* (sometimes called "swivel" expressions because they may look forward or backward for the sentence element they modify).

AMBIGUOUS. He took this second step in fact at my request.

BETTER. In fact, he took this second step at my request. [*Or*, with a different meaning] He took this second step at my request, in fact.

AMBIGUOUS. His portrayal of Iago perhaps will immortalize him.

BETTER. Perhaps his portrayal of Iago will immortalize him. [*Or*, with a different meaning] His portrayal of Iago will perhaps immortalize him.

AMBIGUOUS. The House at least will call the bill up for a vote.

BETTER. The House will call the bill up for a vote at least [implying that they will call the bill up for a vote even though they defeat it]. [*Or*, with a different meaning] The House, at least, will call the bill up for a vote [implying that the Senate will not call it up].

Do not awkwardly separate elements that are closely related grammatically.

AWKWARD. He would have without any doubt been elected had it not been for the labor vote.

BETTER. He would have been elected without any doubt had it not been for the labor vote. [*Or*] Without any doubt he would have been elected had it not been for the labor vote.

AWKWARD. I, in making the drawing that you desire, shall use india ink.

BETTER. In making the drawing that you desire I shall use india ink.

Do not place a modifier between *to* the sign of the infinitive and the infinitive. (This is called the split infinitive construction.)

BAD. To slavishly follow the rules is one thing; to thoroughly master principles is another.

BETTER. To follow rules slavishly is one thing; to master principles thoroughly is another.

BAD. He wished to emphatically state that he was opposed to the motion.

BETTER. He wished to state emphatically that he was opposed to the motion.

NOTE. It is true that the split infinitive has many literary users and some defenders, but it had best be avoided by the beginner.

When two phrases or clauses modify a sentence element, place them both before or both after the sentence element, not one before and one after.

AWKWARD. If it does not rain I will go walking with you if you will stop for me about four o'clock.

BETTER. If it does not rain and if you will stop for me about four o'clock, I will go walking with you.

AWKWARD. Although I do not believe in your scheme, I will give it a trial, although I fear it will be a failure.

BETTER. Although I do not believe in your scheme and fear that it will be a failure, I will give it a trial.

66 4. *Comparisons.*

The terms compared must be comparable. Repeat an expression—such as a verb, a preposition, or the term compared—after *than* or *as* if such repetition is necessary to make the comparison logically exact.

WRONG. The team from the University of Illinois does not seem to be so well trained in the forward pass as the Ohio State University. [*Team* and *Ohio State University* are not comparable terms.]

RIGHT. The team from the University of Illinois does not seem to be so well trained in the use of the forward pass as does the team from the Ohio State University.

WRONG. The raising of chickens proved to be more profitable than turkeys. [*Raising* and *turkeys* are not comparable terms.]

RIGHT. The raising of chickens proved to be more profitable than the raising of turkeys.

WRONG. I find that the time spent in getting my Latin lesson is normally longer than in getting my history lesson. [*Time spent* and *in getting* are not comparable terms.]

RIGHT. I find the time spent in getting my Latin lesson is normally longer than that [*or*, the time] spent in getting my history lesson.

WRONG. Rowing has more attractions for me than my friend. [This would mean, if anything, that I care more for rowing than I do for my friend.]

RIGHT. Rowing has more attraction for me than for my friend.

Do not leave a comparison uncompleted if there is the slightest possibility of doubt as to the standard of comparison.

VAGUE. His manner is now so different.

RIGHT. His manner is now so different from what it used to be. [*Or*, with a different meaning] His manner is now so different from that of his brother.

VAGUE. Poe is a greater writer than Hawthorne.

BETTER. Poe is a greater writer than Hawthorne in sheer originality. (*Or*, possibly) All things considered, Poe is a greater writer than Hawthorne.

Two comparisons, one in the positive degree and one in the comparative degree, must not be completed with a single *as* or *than*-clause.

WRONG. The national Capitol is as large if not larger than any state capitol in the country.

RIGHT. The national Capitol is as large as if not larger than any state capitol in the country. [*Or*] The national Capitol is as large as any state capitol in the country, if not larger.

WRONG. Platinum certainly is not heavier if as heavy as gold.

RIGHT. Platinum certainly is not heavier than gold, if as heavy.

In comparing two objects or ideas use the comparative degree of the adjective or adverb. In comparing more than two objects or ideas use the superlative degree.

WRONG. John and James are both unusually tall; but John is the tallest.

RIGHT. John and James are both unusually tall; but John is the taller.

WRONG. Harvard, Princeton, and Yale are equally famous universities. But Harvard has the larger enrollment.

RIGHT. Harvard, Princeton, and Yale are equally famous universities. But Harvard has the largest enrollment.

The expression used after a comparative should exclude the subject of comparison; the expression used after a superlative should include the subject of comparison.

WRONG. I am taller than any man present.

RIGHT. I am taller than any other man present.

WRONG. I am the tallest of any man present.

RIGHT. I am the tallest of all men present.

Do not use *like* as a conjunction to join two clauses of comparison. *Like* is a preposition, not a conjunction. (See p. 289.)

WRONG. I do not write like I was taught.

RIGHT. I do not write as I was taught.

WRONG. It looks like it might rain.

RIGHT. It looks as though it might rain.

WRONG. Try to walk like I do.

RIGHT. Try to walk as I do.

RIGHT. That looks like an apple tree.

RIGHT. I should prefer another book like *David Copperfield*.

67 5. *Omissions.*

No word essential to the meaning should be left out. This applies with particular emphasis to necessary verbs, verb forms, prepositions, and pronouns. (See also p. 371.)

Do not omit an infinitive or a participle from a compound verb form, unless it is identical in form with an infinitive or participle used earlier in the sentence.

WRONG. I have always and still am supporting the Democratic party.

RIGHT. I have always supported and still am supporting the Democratic party.

WRONG. He has worked on that experiment for a solid month and will continue to until it is completed.

RIGHT. He has worked on that experiment for a solid month and will continue to work on it until it is completed.

Do not omit a form of the verb *to be*—either the copula (linking verb, see p. 276) or the auxiliary (see p. 276.)—if a different grammatical form is required.

WRONG. You are happy; I sad. [The copula *are* is not the proper grammatical form for both *you* and *I*.]

RIGHT. You are happy; I am sad.

WRONG. You were elected; I defeated. [The auxiliary *were* is not the proper grammatical form for both *you* and *I*.]

RIGHT. You were elected; I was defeated.

Do not use a single form of the verb *to be* both as an auxiliary and as a copula.

WRONG. At the time of the explosion I was working on the eleventh floor and consequently safe. [*Was* is made to serve as both auxiliary in *was working* and as a copula with the adjective *safe*.]

RIGHT. At the time of the explosion I was on the eleventh floor and consequently was safe.

Do not omit a preposition that is demanded by idiom.

WRONG. He has neither sound comprehension nor real sympathy with our project.

RIGHT. He has neither sound comprehension of nor real sympathy with our project. [*Or*] He has neither sound comprehension of our project nor real sympathy with it.

Do not omit articles and pronouns that are grammatically necessary.

BAD. Received yours Monday. Will report last of week.

BETTER. We received your letter on Monday. We will make a report to you the last of the week.

Do not omit a substantive that is logically necessary.

WRONG. Every conscientious citizen is confronted by the fact that he must obey all laws—laws that are good and bad.

RIGHT. The conscientious citizen is confronted by the fact that he must obey all laws—laws that are good and laws that are bad.

Do not omit an article, a possessive pronoun, or a demonstrative pronoun before several nouns in a series, unless all the nouns designate the same thing.

NOT CLEAR. The professor and doctor walked slowly away.

BETTER. The professor and the doctor walked slowly away.

NOT CLEAR. My guardian and friend will open a new book store on Pine Street.

BETTER. My guardian and my friend will open a new book store on Pine Street.

NOT CLEAR. The secretary and treasurer will balance the books tomorrow.

BETTER. The secretary and treasurer will balance his books tomorrow. [*Or*, with different meaning] The secretary and the treasurer will balance their books tomorrow.

NOTE. Where no confusion can arise the second article or pronoun may be omitted.

RIGHT. He should write to his father and mother at once.

RIGHT. The men and women will meet in Room 4; the girls and boys in Room 10.

68 6. *Connectives and Correlatives.*

The proper handling of connectives—conjunctions, prepositions, adverbs, etc.—is of the utmost importance if writing is to be clear and effective; for it is by means of connectives that the writer makes plain the logical relation existing between ideas. The inexperienced writer tends to use a few connectives—for example, *and* and *but*—to the exclusion of other connectives that often would express the idea of connection with greater precision.

The following are some of the commoner connectives:

ADDITIVE AND CUMULATIVE: *and, again, besides, especially, furthermore, further, likewise, moreover, too.*

ADVERSATIVE: *but, however, nevertheless, on the contrary, still, yet.*

ILLATIVE (result): *therefore, accordingly, as a consequence, as a result, and so, thus, consequently, wherefore, whence.*

CAUSAL: *for, because, due to* (see p. 371), *owing to, since.*

CONDITION AND DEFINING: *if, although, inasmuch as, on condition that, provided, though, unless, when, while, where.*

SEQUENTIAL: *that, in order that, so that, as well as, whereby.*

Avoid too many *ands* and *buts.* (See p. 385f.)

Do not let *so, then, also* stand alone as conjunctions joining coördinate verbs in a sentence. Use *and so, and then, and also.*

BAD. He had been a referee, so was familiar with the rule.

BETTER. He had been a referee and so was familiar with the rule.

BAD. The engine gave a weak cough then stopped.

BETTER. The engine gave a weak cough and then stopped.

BAD. She plays the piano also sings.

BETTER. She plays the piano and also sings.

NOTE. *So* (*and so*) is a connective that is very much overworked. Its use may be avoided by subordinating the preceding clause and omitting the *so*.

BAD. He had already been held up by the rains for seven days so decided to try to make the trip on horseback.

BETTER. As he had already been held up by the rains for seven days, he decided to try to make the trip on horseback.

Use *such as*, not *as*, to introduce examples.

BAD. The war caused certain metals, as copper, gold, and platinum, to increase greatly in price.

BETTER. The war caused certain metals, such as copper, gold, and platinum, to increase greatly in price.

BAD. Some American poets, as Longfellow, Whittier, and Lanier, have excelled in the ballad.

BETTER. Some American poets, such as Longfellow, Whittier, and Lanier, have excelled in the ballad.

In view of the fact that *as* is a connective very much overworked, it is often advisable to use *because, while, since, just as* rather than *as* to express causal or time relations.

LESS GOOD. As I was waiting, a large limousine drove up.

BETTER. While I was waiting, a large limousine drove up.

LESS GOOD. I entered the door as the bell rang.

BETTER. I entered the door just as the bell rang.

LESS GOOD. As the president is the only one who knows the combination, we shall have to wait until he arrives.

BETTER. Since the president is the only one who knows the combination, we shall have to wait until he arrives.

LESS GOOD. He said he would not buy the machine, as the price was too high.

BETTER. He said he would not buy the machine, because the price was too high.

Do not use *like* as a conjunction. *Like* is a preposition. (See p. 289.)

WRONG. It looks like we might have a nice day.

RIGHT. It looks as though we might have a nice day.

RIGHT. That looks like a good watch.

Use *though* rather than *while* to express concession if there is any chance that *while* may be construed, even momentarily, as temporal.

AMBIGUOUS. While he was a member of the organization, he never took part in its deliberations.

BETTER. Though he was a member of the organization, he never took part in its deliberations.

Do not use *when* or *where* to introduce a clause functioning as a predicate noun in a definition.

WRONG. Deductive reasoning is where the general principle is applied in the particulars.

RIGHT. Deductive reasoning is that process of reasoning in which the general principle is applied in the particulars.

WRONG. A touchdown is when the ball is legally carried across the goal-line of the opposing side.

RIGHT. A touchdown is made when the ball is legally carried across the goal-line of the opposing side.

WRONG. Narration is when you tell a story.

RIGHT. Narration means story-telling.

Do not misuse such connectives as *how, where, as,* and *because* in substantive clauses.

WRONG. Did you read where a ninety-foot whale was found stranded on the shore near Atlantic City?

RIGHT. Did you read that a ninety-foot whale was found stranded on the shore near Atlantic City?

WRONG. I am not sure as I agree with you.

RIGHT. I am not sure that I agree with you. [*Or*] I am not sure whether I agree with you.

WRONG. He explained how he was standing at the crossing at the time of the accident.

RIGHT. He explained that he was standing at the crossing at the time of the accident.

WRONG. The reason the president resigned is because he wished to give place to a younger man. [It is illogical to say that a reason is "because."]

RIGHT. The reason the president resigned is that he wished to give way to a younger man.

WRONG. The reason we won is because our generalship was perfect.

RIGHT. The reason we won is the fact that our generalship was perfect. [*Or*] We won because our generalship was perfect.

Learn to use with accuracy such connectives as *also, after all, at least, at any rate, at all events, indeed, thus, finally, in spite of, in fact, to be sure, in truth.*

Note the correct use of the following connectives: different *from* (not *to* or *than*); hardly . . . *when* (not *than*); seldom or *never* (not *ever*).

WRONG. My notes are different than yours.

RIGHT. My notes are different from yours.

WRONG. You can hardly begin than some one interferes.

RIGHT. You can hardly begin when some one interferes.

WRONG. Dr. Sisson seldom or ever makes a mistake.

RIGHT. Dr. Sisson seldom or never makes a mistake.

Repeat connectives when necessary for clearness or emphasis. (See p. 390.)

LESS GOOD. He explained that George would have to sell his touring car and then he would be in a position to buy a new sedan.

BETTER. He explained that George would have to sell his touring car and *that* then he would be in a position to buy a new sedan.

Connectives used in pairs are called correlatives. Correlative clauses—that is, clauses introduced by correlative conjunctions—are often helpful to the reader; for the first clause prepares the way for the second. Like other connectives, correlatives may join words, phrases, clauses, or whole sentences. The main principle in their use is this: Correlatives must join elements that are logically coördinate.

Correlatives *not only . . . but, not only . . . but also, either . . . or, neither . . . nor, whether . . . or, not . . . or* should be followed by the same part of speech.

WRONG. He has not only lost a customer, but a lifelong friend as well.

RIGHT. He has lost not only a customer but a lifelong friend as well.

WRONG. I either wish to take the Novel Course or the Drama Course.

WRONG. I wish either to take the Novel Course or the Drama Course.

RIGHT. I wish to take either the Novel Course or the Drama Course.

NOTE. *Nor* (not *or*) is the proper correlative for *neither*.

WRONG. I shall neither buy or sell.

RIGHT. I shall neither buy nor sell.

In expressions with a negative use the correlatives *so . . . as* instead of *as . . . as*.

LESS GOOD. The second volume of his history is not as well written as the first.

BETTER. The second volume of his history is not so well written as the first.

What is true of the value of the proper connective between parts of a sentence is likewise true of the value of the right connective between whole sentences and between paragraphs. In fact, the coherence of a whole composition rests largely upon the exactness with which connectives are used. (See also p. 52ff.)

69 7. *Logical Relation.*

a. COÖRDINATION AND SUBORDINATION. Proper coördination and subordination is fundamentally a matter of the logical relation existing between ideas. It is primarily a question of logic and secondarily a matter of grammar. When one idea is logically coördinate with another, that fact is usually evidenced by a grammatical coördination; and when one idea is logically subordinate to another, that fact is likewise usually evidenced by a corresponding grammatical subordination. The

proper logical relation existing between ideas is often obscured by the use of the wrong connective. (See p. 52ff.)

"The art of subordination—what to make subordinate and what principle—is something requiring much study of the relative importance of ideas. To put every idea into principal assertion is not composition but mere accretion; but in subordinating one idea to another, study to subordinate the right thing." [1]

Avoid an overuse of the compound sentence. Thoughts are far oftener complex than compound; but as if by a perversity of fate it so happens that the compound sentence is easier to frame. As a consequence, children and illiterate people express themselves in compound sentences rather than in the more difficult, though logically more exact, complex type of sentence structure. (See also p. 5f.) If a thought is complex—that is, if a thought is made up of two parts one of which is logically dependent on the other—use the complex type of sentence structure.

CHILDISH. It is a stormy day and I think I will practice my music instead of going riding.

BETTER. Since it is a stormy day, I think I will practice my music instead of going riding.

POOR. The Collective Union Society represents a vast horde of collective-buyers, and last week they met in West Hartlepool and they met to debate whether to continue an active political alliance with the British Labor Party.

BETTER. The Collective Union Society, which represents a vast horde of collective-buyers, met last week in West Hartlepool to debate whether to continue an active political alliance with the British Labor Party.

Do not attach to the principal clause by *and* or *but* a clause that is logically subordinate.

BAD. It is raining, and I think the game will be called off.

BETTER. Since it is raining, I think the game will be called off.

[1] Genung's *Working Principles of Rhetoric*, p. 265.

BAD. It takes a day longer to go by the Canadian Pacific and we have decided to leave on Monday instead of on Tuesday.

BETTER. Because it takes a day longer to go by the Canadian Pacific, we have decided to leave on Monday instead of on Tuesday.

BAD. I cannot go and my reason is that I have some work to do.

BETTER. I cannot go, because I have some work to do.

BAD. Ashland used to be famous for its vineyards and orchards and it is located in the southern part of Oregon.

BETTER. Ashland, which is located in the southern part of Oregon, used to be famous for its vineyards and orchards.

BAD. The worship of Fact does not lead us far, and it must not be confounded with Truth.

BETTER. The worship of Fact, which must not be confounded with Truth, does not lead us far.

Do not attach to the principal clause by *and* or *but* a relative clause or dependent sentence element.

WRONG. The President made a speech wonderfully well suited to the occasion and which held the audience throughout.

RIGHT. The President made a speech which was wonderfully well suited to the occasion and which held the audience throughout.

WRONG. I shall be compelled to support this new measure, but which I still think is not the best bill which could be framed.

RIGHT. I shall be compelled to support this new measure, although I still think it is not the best bill which could be framed.

WRONG. He withdrew his resolution with some haste and hoping thus to forestall further debate.

RIGHT. He withdrew his resolution with some haste, hoping thus to forestall further debate.

Do not put a principal idea in a subordinate clause and a subordinate idea in a principal clause.

BAD. I was crossing the road, when suddenly the fire-alarm sounded. [The sounding of the fire-alarm is the principal idea and should be in the principal clause.]

BETTER. As I was crossing the road, the fire-alarm suddenly sounded.

BAD. I think your offer too low, although I will sell at your valuation.

BETTER. Although I think your offer is too low, I will sell at your valuation.

As a rule do not put a principal idea in a subordinate clause introduced by *while*.

LESS GOOD. Edna Ferber wrote *The Girls*, while Fannie Hurst wrote *Lummox*.

BETTER. Edna Ferber wrote *The Girls* and Fannie Hurst wrote *Lummox*.

LESS GOOD. Some people think that the writing of a short story requires less originality than the writing of a novel, while just the opposite is true.

BETTER. Some people think that the writing of a short story requires less originality than the writing of a novel, but just the opposite is true.

Do not put a series of clauses introduced by the same conjunction in overlapped construction—that is, with one clause inside the other. Use a different conjunction to introduce a subordinate clause within a subordinate clause. (See also p. 355.)

FAULTY. I have failed. But you may be able to accomplish something, but I don't think you can under present conditions, but I may be mistaken.

BETTER. I have failed. However, you may be able to accomplish something, although I do not think you can under present conditions. Still, I may be mistaken.

FAULTY. If the United States is a member of the League of Nations if another world war breaks out, our responsibilities as a nation will be greatly increased.

BETTER. If the United States is a member of the League of Nations, our responsibilities as a nation, should another world war break out, will be greatly increased.

FAULTY. It looks as if Jones would win if he can maintain his present lead.

BETTER. It looks as though Jones would win if he can maintain his present lead.

NOTE. The construction in which several coördinate clauses introduced by the same conjunction depend upon a common sentence element is a correct construction and must not be confused with the overlapped construction.

RIGHT. This theory might have worked automatically to increase the coal-output, if the railroads had been able to carry more coal to market; if demand had not grown too rapidly; if labor had been abundant; and if the mines could have bought all the machinery they needed.

For the incorrect coördination of expressions that are not logically coördinate see page 386.

Use an infinitive after *try*, *be sure*, and *begin* instead of *and* and a coördinate verb. The "try and" construction is not wrong, for many instances of it may be found in standard writers, but it is a construction that is inadvisable for the learner.

LESS GOOD. I shall try and see him in the morning.

BETTER. I shall try to see him in the morning.

LESS GOOD. Be sure and come early.

BETTER. Be sure to come early.

LESS GOOD. The contractor is going to begin and build the foundation tomorrow.

BETTER. The contractor is going to begin building the foundation tomorrow.

For—

as-phrases or clauses see p. 381.
because-clauses see p. 382.
how-clauses see p. 382.
though-clauses see p. 381.
when-clauses see p. 382.
where-clauses see p. 382.
while-clauses see p. 381.

For the repetition of a preposition or the sign of the infinitive (*to*) in coördinate expressions see page 390.

For the repetition of a subordinating conjunction introducing several subordinate clauses see page 383 and page 390.

70 b. PARALLELISM. Parallel structure—that is, structure in which like grammatical elements are balanced one against the other—should be used for ideas that are logically parallel.

RIGHT. Burke said, "It ought to be the happiness and glory of a representative to live in the strictest union, the closest correspondence, and the most unreserved communication with his constituents." [*Happiness* and *glory* are parallel logically and are here made parallel grammatically. *Strictest union*, *closest correspondence*, and *the most unreserved communication* are here parallel ideas logically and are expressed in parallel grammatical forms.]

RIGHT. As head of the Department of Commerce, and thus charged with such responsibility for our game fisheries as weighs upon the mind of the Federal Government, I wish to state a fact, to observe a condition, to relate an experiment, to define a proposition, to offer a protest, and to give the reasons for all.

The fact that I refer to is that our game fishing is decreasing steadily and rapidly. The condition is that the present method of rehabilitation through hatcheries and distribution of fry and fingerlings is a failure because of high infant mortality. The experiment in the case indicates that artificial hatchings can be made successful if the fingerlings are carried through infancy to childhood. The proposition is further to extend these nurseries in co-operation with the Isaac Walton League of America and all fish clubs. The protest is that even this is useless unless we can check pollution of our streams. The reason for all this is that fishing is good for the soul of man.

—HERBERT HOOVER, "In Praise of Isaac Walton." *Atlantic Monthly*, June, 1927. Quoted by permission.

FAULTY. Seeing is to believe. [The ideas *seeing* and *to believe* are logically parallel; they ought to be expressed in parallel grammatical forms.]

BETTER. Seeing is believing. [*Or*] To see is to believe.

FAULTY. Dodging an issue rather than to meet it squarely is merely to postpone the day of reckoning.

BETTER. Dodging an issue rather than meeting it squarely is merely postponing the day of reckoning. [*Or*] To dodge an issue rather than to meet it squarely is merely to postpone the day of reckoning.

Do not express in parallel structure ideas that are not logically parallel.

BAD. He is six feet tall, weighs one hundred and ninety pounds, and is a member of the Kiwanis Club. [The items *six feet tall*, *one hundred and ninety pounds*, and *member of the Kiwanis Club* are not logically parallel; consequently, they ought not to be expressed in parallel structure.]

BAD. Abraham Lincoln was tall, thin, and always wore a "stove-pipe" hat. [The items *tall*, *thin*, and *always wore a "stove-pipe"* hat are not parallel ideas logically and should not be expressed by the parallel structure formula *a*, *b*, and *c*.]

Proper parallelism may often be maintained by the repetition of connectives introducing parallel elements—by the repetition of prepositions, conjunctions, the sign (*to*) of the infinitive, etc.

CONFUSING. There are persons who are capable at the same time of earning their way through college and making good grades.

BETTER. There are persons capable at the same time of earning their way through college and of making good grades. [*Or*] There are persons capable of earning their way through college and of making good grades at the same time. [The repetition of the preposition *of* makes more evident the parallelism existing between *earning* and *making*.]

LESS GOOD. I realized that the doors were locked and I was alone in the building.

BETTER. I realized that the doors were locked and that I was alone in the building. [The repetition of the conjunction *that* makes more evident the parallelism existing between the two subordinate clauses *the doors were locked* and *I was alone in the building*.]

LESS GOOD. To think out an idea that is really new and worth while, express it in English that is both clear and convincing, and deliver it with such effectiveness that it long remains an active force in the thinking of the listener requires ability of no mean kind.

BETTER. To think out an idea that is really new and worth while, to express it in English that is both clear and convincing, and to deliver it with such effectiveness that it long remains an active force in the thinking of the listener requires ability of no mean kind. [The repetition of *to*, the sign of the infinitive, makes apparent the parallelism existing between the infinitive phrases *to think*, *to express*, and *to deliver*.]

In order to maintain a useful parallelism avoid a needless shift in subject, in voice, in tense, or in person.

BAD. The detective took the matter in hand, and the pocketbook was soon found by him. [There is a needless shift in subject and voice.]

BETTER. The detective took the matter in hand and soon found the pocketbook.

BAD. If you will turn to Chapter Four, the passage I quoted will be found. [There is a needless shift in subject and voice.]

BETTER. If you will turn to Chapter Four, you will find the passage I quoted.

BAD. I found golf a rather expensive sport. First you have to buy about a dozen clubs and several dozen balls. [There is a needless shift from first person to the indefinite second person.]

BETTER. I found golf a rather expensive sport. First I had to buy about a dozen clubs and several dozen balls.

BAD. As soon as he realized the dangerous predicament of the foreman and sees that only one thing can save him, he shut off the power. [There is a needless shift in tense.]

BETTER. As soon as he realized the predicament of the foreman and saw that only one thing could save him, he shut off the power.

Do not impair a useful parallelism by omitting a necessary verb form. (See p. 378.)

BAD. I witnessed a memorable performance of *Herod* by William Faversham and Julie Opp; the full beauty of the lines was rendered, and the whole production generously splendid.

BETTER. I witnessed a memorable performance of *Herod* by William Faversham and Julie Opp; the full beauty of the lines was rendered, and the whole production was generously splendid.

71 **B. Unity.**

As unity is often a matter of proper subordination, unity in a sentence may frequently be obtained by subordinating grammatically an idea that is logically subordinate. (See also p. 384ff.)

LACK OF UNITY. My grandmother painted that picture and she was more than eighty years of age when she did it.

UNIFIED. My grandmother painted that picture when she was more than eighty years of age.

72 Do not put into separate sentences details that logically should be subordinated to the principal idea of another sentence.

UNDESIRABLE. Poe wrote "The Fall of the House of Usher" and "Ligeia." In them he wrote two of the finest short stories in literature.

BETTER. Poe wrote "The Fall of the House of Usher" and "Ligeia," two of the finest short stories in literature.

UNDESIRABLE. Then there is the slow, easy-going man. He is a business man.

BETTER. Then there is the slow, easy-going business man. [*Or*] Then there is the slow, easy-going man, who is a business man.

UNDESIRABLE. Themes must be written neatly. They must be written on regulation theme paper. They must be written in ink.

BETTER. Themes must be written neatly in ink on regulation theme paper.

UNDESIRABLE. New York is really the commercial capital of the United States. It practically controls the finances of the nation. Many powerful banks are located there.

BETTER. New York, which is really the commercial capital of the United States, practically controls the finances of the nation through the many powerful banks located there.

73 Do not put unrelated ideas or an excessive number of details into one sentence.

BAD. Record and Ledger Papers represent the finer grades of the so-called writing papers used chiefly for record or accounting work and they should be tough and durable, with flexibility enough to crease repeatedly without cracking, and they should be of uniform texture and of uniform smoothness and finish on both sides to rule wĕll and be able to withstand several erasures without blot or absorption of ink, and the best papers are of a bright, clean whiteness (not blue) that will not fade, diminish in tone, or grow yellow with age.

BETTER. Record and Ledger Papers represent the finer grades of the so-called writing papers used chiefly for record and accounting work. They should be tough and durable with flexibility enough to crease repeatedly without cracking. They should be of uniform texture and of uniform smoothness and finish on both sides to rule well and be able to withstand several erasures without blot or absorption of the ink. The best papers are of a bright, clean whiteness (not blue) that will not fade, diminish in tone, or grow yellow with age.

NOTE. The use of too many *ands* and *buts* will result in sentences that lack unity. (See p. 5 and p. 385.)

74 Do not let less than a unit of thought—that is, an uncompleted statement—stand as an independent sentence. (See also p. 16 and p. 263.)

BAD. We have made great progress towards the ultimate solution of the perplexing problem. Although we have much ground yet to cover.

BETTER. We have made great progress towards the ultimate solution of the perplexing problem, although we have much ground yet to cover.

BAD. The only considerable supply of platinum is in Russia. Which is open again to commerce.

BETTER. The only considerable supply of platinum is in Russia, which is open again to commerce.

BAD. I shall offer at public auction the complete stock of my store. Having decided to retire from business.

BETTER. Having decided to retire from business, I shall offer at auction the complete stock of my store.

NOTE 1. Certain elliptical expressions in informal discourse may stand alone as unit thoughts.

RIGHT. When? Saturday? Surely not so late!

NOTE 2. To produce certain definite effects trained writers sometimes let subordinate clauses, phrases, or words stand alone as unit ideas. Such a practice is allowed only to the writer who understands fully the effects he wishes to produce and how to produce them.

EXAMPLE. Frankly the most amazing part is how successfully such writers avoid reality; not a slip, not a yawning crack, not a moment's forgetfulness of self. It is a feat—accidents are so likely to happen. Situations of distress and feeling are put down in the conventional words of distress and feeling and convey not a pulse of reality. Unless you are accustomed to finding reality only in conventional words of distress and feeling. Which may be something else again.

—Books, August 12, 1928, p. 8.

75 Greater unity may often be secured by throwing a loose sentence into periodic form.

LOOSE. The historical student will follow the scientific method in his investigations, although history can never be an exact science and although the student knows this fact.

PERIODIC. Although the historical student knows that history can never be an exact science, he will follow the scientific method in his investigations.

NOTE. The loose sentence is one which is grammatically complete at some point before the end is reached. A periodic sentence

is one that does not make grammatical sense until the end—or practically the end—is reached. As the terms "loose" and "periodic" are relative, a sentence may conveniently be classed on the basis of whether the prevailing impression is one of periodicy or of looseness. (For the use of the periodic sentence to secure emphasis see p. 396.)

LOOSE. I shall go if it does not rain.

PERIODIC. If it does not rain, I shall go.

LOOSE. We may despair of keeping crime to its present limits, let alone reducing it, if we cannot secure a much higher percentage of convictions, especially of public officials from the lowest to the highest who betray their trust.

PERIODIC. Unless we can secure a much higher percentage of convictions, especially of public officials from the lowest to the highest who betray their trust, we may despair not alone of reducing crime but even of keeping it to its present limits. [This sentence a periodic down to the word *crime;* therefore, as it is periodic through most of its course, it would be classed as periodic.]

C. Emphasis.

76 Emphasis, like Unity, is often a matter of proper subordination. An idea may frequently be rendered emphatic by making it important grammatically and by subordinating everything else to it. (See p. 384ff.)

NORMAL EMPHASIS. Some railroad companies have electrified portions of their lines, but such electrification has, for the most part, been restricted to mountainous districts, for there electricity can be generated by means of waterpower at a low cost.

GREATER EMPHASIS ON THE PRINCIPAL IDEA. Although some railroad companies have electrified portions of their lines, such electrification has, for the most part been restricted to mountainous districts where electricity can be generated by means of waterpower at a low cost.

77 Emphasis is often a matter of position. An emphatic idea should be put in an emphatic place. The emphatic positions in a sentence, as well as in a paragraph, are first and

last. But any expression may be made emphatic by throwing it out of its normal position.

EXAMPLE. The United States made a momentous decision on April 6, 1917, in declaring a state of war to exist with Germany. [Normal order.]

On April 6, 1917, the United States made a momentous decision in declaring a state of war to exist with Germany. [The phrase *On April 6, 1917* has been made emphatic by being placed out of its normal position—in this case by being placed first in the sentence.]

In declaring a state of war to exist with Germany the United States made a great decision on April 6, 1917. [The phrase *In declaring a state of war to exist with Germany* has been made emphatic by being placed out of its normal position—in this case by being placed first.]

The United States in declaring a state of war to exist with Germany made on April 6, 1917, a momentous decision. [*Decision* has been made emphatic by being placed last.]

Momentous was the decision the United States made on April 6, 1917, in declaring a state of war to exist with Germany. [*Momentous* has been made emphatic by being placed first.]

78 The periodic form of sentence structure is often helpful in making an idea emphatic, for this structure throws the idea to be emphasized towards the end of the sentence. (For an explanation of the loose and periodic types of sentences see p. 13f and 394f.)

LOOSE. The Trade Commission could be relied upon to complain against the absence of quick results if the scientific bureaus should adopt a slow-moving but sound programme. On the contrary, the coal men and the scientific societies would prove a hastily devised programme unsound if the Trade Commission should try to force it on the country.

PERIODIC. If the scientific bureaus should adopt a slow-moving but sound programme, the Trade Commission could be relied upon to complain against the absence of quick results. On the contrary, if the Trade Commission should try to force a hastily devised programme on the country, the coal men and the scientific societies would prove it unsound. [The principal idea in each sentence has

been made more emphatic by being placed after the subordinate clause in each case.]

LOOSE. I am going to make one final effort to see the President's secretary, although I have already tried three times.

PERIODIC. Although I have already tried three times to see the President's secretary, I am going to make one final effort.

LOOSE. We shall have a clear claim to the Western Conference Championship if Wisconsin wins from Minnesota, if Illinois defeats Wisconsin, and if we then win from Illinois.

PERIODIC. If Wisconsin wins from Minnesota, if Illinois defeats Wisconsin, and if we then win from Illinois, we shall have a clear claim to the Western Conference Championship.

79 Emphasis may be secured by arranging a series of words, phrases, or clauses in the form of a climax—that is, by arranging the items of the series so that each is stronger than the preceding.

CLIMAX OF WORDS. I ask for the right to speak; I insist upon it; I demand it.

CLIMAX OF PHRASES. There are two creators of every character, of every situation, of every outcome of the conjunction of characters and situation—the author and the reader.

CLIMAX OF PHRASES. The republic is a system of society, a scheme of life, a plan of freedom, a state of mind—an ideal that every human being shall have the utmost possible opportunity for individual development.

CLIMAX OF CLAUSES. It was a company that raised the whole level of dramatic art in America; that has made Americans more dissatisfied with cheap and sloppy acting than they used to be; that has left in the minds of many Americans a determination never to be satisfied until we have something like it again.

80 Emphasis may be secured by using parallel construction. (See p. 389f.)

RIGHT. All things are double—tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love.

RIGHT. That pair of mules was the trial of my life. If Jerry decided to move forward, Joe took the notion to balk; if Jerry insisted on resting, Joe suddenly thought it time to get into action. The same idea never found lodgment in the skulls of these two products of Missouri at the same time.

81 Greater emphasis may be secured by using the active rather than the passive voice.

LESS EMPHATIC. The work assigned should be done by you at once.

MORE EMPHATIC. You should do the work assigned at once.

LESS EMPHATIC. The flag was seen coming and immediately our hats were taken off.

MORE EMPHATIC. We saw the flag coming and immediately took off our hats.

82 An idea may be made emphatic by repeating it.

EXAMPLE. Talk, talk, talk—from morning till night. All she ever seemed to do was to talk.

EXAMPLE. The absence of these necessities (theatres, orchestras, art galleries) troubled me; it troubles me still; but what troubles me more than their absence is the fact that the inhabitants are apparently not troubled at all. They think they are comfortable; they think they are modern; they think they are civilized.

NOTE 1. Such repetition is often accompanied by parallel structure. (See p. 389f.)

NOTE 2. Although repetition may be a means of emphasis, guard against an unintentional repetition that results in monotony.

INDEX

INDEX

(References in all cases are to pages)

Abbreviations, 319, 332
Abstract, the, use of, 32, 123 ff.
Abstract idea, exposition of, 106 ff.
Abstractions, 18
Accurate expression, 3
Accurate observation, in description, 169 f.
Accusative case. *See* objective
Action, in narration, 223 ff.; problems of, 227 ff.
Active voice, for emphasis, 9, 398
ADAMS, JAMES TRUSLOW, 107 ff.
Adjective, 269 ff.; descriptive, 269; pronominal, 269; numeral, 270; article, 270; direct modifier of noun, 270; predicate, 270; objective complement, 270; attribute, 270; appositive, 270; other parts of speech as, 270; modifier of noun or pronoun, 270
Adjective clause defined, 265
Adjectives and adverbs, in description, 172 f.
Adverb, 272 f.
Adverbial clause, defined, 265
Additive clause, punctuation of, 303
Agreement, 293
All right and *alright*, 321
Almost, position of, 373
Also, wrong use of, 380
Ambiguity, 367
Analogy, figure, 176 f.
Analogy, paragraph developed by, 41 ff.
Analysis, in exposition, 90 ff.
Analysis, paragraph developed by, 44 ff.
And, overuse of, 6 f., 291, 380, 386, 393
Antonomasia, 181
Anonymous, 29, 37
Apostrophe, 310 f.
Apposition, 268
Appositive, case of, 298
Appositive adjective, 270
Archaic and obsolete expressions, 348
Argumentative paragraphs, 26
Article, the, 270
Artistic description, 154 ff.
Assignments, in the paragraph, 68 ff.; in exposition, 132 ff.; in description, 214 ff.; in narration, 256 ff.
As, wrong use of, 381 f.
As or *than*, 295
At all events, position of, 374
At least, position of, 374
Athletics, number of, 295
Atmosphere and setting, narration, 244 f.
Attribute adjective, 270
Auxiliary verb, 276

Bad parallelism, 11
Barbarism, 351
BEATY, JOHN O., 93
Because, wrong use of, 289, 382
BEEBE, WILLIAM, 159, 176, 183, 189
Begin "and," 388
Beginner, the, and this text, 3 ff.
Beginning, narration, 224 f.
BENCHLEY, ROBERT, 129 ff.
BENNETT, ARNOLD, 38
BENSON, A. C., 45, 126
BERGENGREN, RALPH, 62, 176
Be sure "and," 388
BIBESCO, PRINCESS MARTHE, 176, 179
Bibliography, making a, 87

Bibliographical details, 330 ff.; the bibliography, 330 f.; footnotes, 331 f.
Blackmore, Richard, 175
Blair, Emily N., 64
Body, of exposition, 96 ff.
Body, of letter, 336
Both . . . and, 374
Brackets, 310
Bradford, Gamaliel, 28
Brontë, Charlotte, 31
Brooks, Charles S., 185
Bryant, William Cullen, 180
Bryce, James, 51
Burns, Robert, 175
Burt, Struthers, 151, 155, 162, 184, 186
Burton, Richard, 40
Bushey, Garreta, 121 ff.
But, 297, 380, 386, 393
But (= *only*), 281
Byron, Lord, 178

Canby, Henry S., 40, 54
Capitalization, 313 ff.
Caret, 313
Case, 295 ff.
Cather, Willa, 181
Cause, paragraph developed by, 46 ff.
Chapman, Maristan, 182
Character, narration, 238 ff.; types of, 239 ff.; lay figure, 239; type, 239 f.; individual, 240; methods of revealing, 240 ff.
Check list, 5 ff.
Chesterton, Gilbert K., 56
Choosing a subject, exposition, 83
Classification of writing, 79
Clause, defined, 265
Cliché, 213 ff.
Climax, narration, 225; for emphasis, 397
Close punctuation, 301, 334
Cobb, Irvin, 168, 190–1
Cognate object, 268
Coherence, 52 ff., 363 ff.; reference, 363; dangling modifier, 368 ff.; position of modifier, 372 ff.; comparisons, 375 ff.; omissions, 378 f.; connectives and correlatives, 380 ff.; logical relationship, 384 ff.
Collecting material, exposition, 84
Collective nouns, number of, 292
Colloquialisms, 350
Colon, 308
Comma, 302 ff.
Comma fault, 16, 305, 306
Comparison, paragraph developed by, 41 ff.
Comparisons, 375 f.
Complementary object. *See* objective complement
Complete sentence, proper use of, 16, 385 f.
Complimentary close, letter writing, 336 f.
Composition in general, 3 ff.
Compound conjunction, 288
Compound preposition, 287
Compound sentence, 5, 261; overuse of, 5, 385 f.
Compound words, 320 ff.
Concluding paragraph, 61 ff.
Concluding sentence, 27, 47 ff.
Conclusion, exposition, 105
Conclusion, narration, 227
Concrete, use of, 32
Conjunction, 288
Conjunctive adverb, 288 f.
Connectives, 15, 53 ff., 380 ff.
Contrasting statements, paragraph developed by, 34 ff.
Conventional use of capitals, 314 ff.
Coördination and subordination, 52 f., 384 ff.
Coördinate conjunction, 288 f.
Copulative verb, 270, 276
Correlatives, 288, 374, 380 ff.
Criticism, 120

Dangling modifier, 368 ff.
Dash, 308 f.
Davis, Jerome, 92 f.

Definition, exposition, 88 ff.
Definition, paragraph developed by, 34 ff.
Definitions, grammar, 263 ff.
Demonstrative pronoun, 269
Dénouement, 226 f.
Dependent clause, defined, 265
De Quincey, Thomas, 79
Description, 145 ff.; introduction, 145 f.; relation to narration, 146 ff.; technique in, 152 ff.; purpose, 152 ff.; relation to exposition, 81, 152; informational, 153; imaginative impression, 153 ff.; point of view, 156 ff.; dominant tone, 160 ff.; selection of details, 162 ff.; sequence and grouping, 166 ff.; diction, 169 ff.; accurate observation, 169 f.; nouns, 170 f.; verbs, 171 f.; adjectives and adverbs, 172 f.; figurative language, 173 ff.; description for accuracy, 83, 152 f.; description for vividness, 154 ff.; assignments in, 214 ff.; paragraphing of, 64 f.
Descriptive adjective, 269
Descriptive exposition, 83, 152
Details, paragraph developed by, 33 f.
Detzer, Karl, 183 f.
Developing paragraph, 61
Developing sentences, 27
Development, of a paragraph, 26 ff.; by details, 33 ff.; definition, 34 ff.; repetition, 34 ff.; reason, 39 f.; specific example, 40 f.; comparison and analogy, 41 ff.; diagram, 43 ff.
Development, of a topic sentence, 32 ff.
Device or process, exposition of, 117 ff.
Diagram, paragraph developed by, 43 ff.
Dialogue, 242
Diction, 346 ff.; in description, 169 ff.
Dictionary, use of, 357
Difference, or differentia, of definition, 88
Different from, 383
Direct address, 269
Direct method, of revealing character, 240
Diversity, methods of securing, 19
Division into scenes, narration, 230 ff.
Division of subject, exposition, 91
Dominant tone or impression, description, 160 ff.
Due to, 371
Duffield, Ann, 161, 184
Dukes, Ashley, 90
Durant, Will, 46, 63

Eaton, Walter P., 34
Economics, number of, 295
Effect and cause, paragraph developed by, 46 ff.
Effective diction, 352 ff.
Either . . . or, 374, 383
Elder, Robert H., 63
Elements of a narrative, 221 ff.
Eliot, George, 237
Ellipses marks, 310
Ellipsis, defined, 266 f.
Elliptical expressions, 394
Emotional key, narration, 245
Emphasis, 57 ff., 395 ff.; by subordination, 395; position, 395 f.; periodic structure, 396; climax, 397; parallel construction, 397; repetition, 398; use of active voice, 398
Ertz, Susan, 129
Ethics, number of, 295
Even, position of, 373
Exact words, 354 f.
Exclamation, 302
Expletive defined, 267
Exposition, 79 ff.; nature of, 80 ff.; purpose in, 80; subject matter of, 80 f.; handling material of, 83 ff.; methods of, 88 ff.; other methods of, 93 ff.; technique in, 95 ff.; body of, 96 ff.; statement of pur-

pose, 96 ff.; selection of material, 99; making an outline, 99 ff.; introduction, 104 f.; conclusion, 105 f.; some types of, 106 ff.; assignments in, 132 ff.
Expository writing, 77 ff.; expository description, 83, 152; expository narration, 82; expository paragraph, 25–6

Familiar essay, 126 ff.
Faults of figures of speech, 211 ff.
FERBER, EDNA, 213
FERGUSON, JOHN A., 36
Fictive narratives, kinds of, 219 ff.
Figurative language, 18; in description, 173 ff.
Figurative point of view, 158 ff.
Figures of speech, 173 f.; faults of, 211 ff.
Finite verb, 276 ff.
FLETCHER, J. S., 147 f.
FOOTE, JOHN T., 68
Footnote references, 87, 331 ff.
For example, punctuation of, 308
Forces or motives, narration, 242 ff.
Forecast, narration, 234 ff.
Foreign terms, 350 f.
Form for outline, exposition, 101 f.
Forms of narration, 219
FORSTER, C. S., 150, 212
FULTON, MAURICE G., 79, 81
Fundamental image, description, 169

GALSWORTHY, JOHN, 151, 165, 176
GARLAND, HAMLIN, 150, 236
Gender, 299 f.
General and abstract, the, 32
General proposition, exposition of, 106 ff.
Generalization, 18
Genitive case. *See* possessive
GENUNG, JOHN, 81, 385
Genus, of a definition, 88
Gerund, 279, 299
GIFFORD, WALTER S., 95
GLASGOW, ELLEN, 176, 188
Good use, 346 ff.
Grammar, 263 ff.; definitions, 263 ff.; sentence, 263 f.; subject and predicate, 264; phrase, 264; clause, 265; simple sentence, 265; compound sentence, 266; complex sentence, 266; ellipsis, 266 f.; expletive, 267; parts of spcech, 267 ff.; noun, 267 ff.; pronoun, 269; adjective, 269 f.; adverb, 272 f.; verb, 273 ff.; preposition, 286 ff.; conjunction, 288 f.; interjection, 290; number, 290 ff.; case, 295 ff.; gender, 299 f.
Grammatical relationships, 52
GRAY, MORRIS, JR., 185
GREEN, PAUL, 182
Greeting, letter writing, 335 f.
Grouping and sequence, in description, 166 ff.

Hackneyed expressions, 356 f.
HALE, GEORGE E., 63
Handling material, exposition, 83
Hardly, 281
Hardly . . . when, 383
He or *she*, 299
Heading, letter writing, 333 f.
Here, 294
HERVEY, HARRY, 166, 184, 187
HEYWARD, DU BOSE, 167 f., 190
HOLMES, OLIVER WENDELL, 178, 180
How, misuse of, 382
HUBBELL, JAY B., 93
HYDE, WILLIAM DEWITT, 45
Hyphen, 312

I and *Myself*, 357
Idiom, 352
If-clause, 283
Imagination, usc of, 18
Imaginative impression, description, 153 ff.
Imaginative writing, 144 ff.
Imperative mood, 282
Impression, dominant, description, 160 ff.
Improprieties, 351
In fact, position of, 374

Incomplete sentence, 393 f.
Indeed, position of, 374
Indefinite pronoun, 269
Indefinite *you* or *they*, 357
Indicative mood, 282
Indirect object, 268
Indirect method of revealing character, narration, 241 f.
Individual character, narration, 240
Infinite verb, 276 ff.
Infinitive, 277 ff.; case after, 298; case before, 297
Inside address, letter writing, 334 f.
Interjection, 290
Interrogation, 302
Interrogative pronoun, 269
Intransitive verb, 273 ff.
Introduction, exposition, 104 f.
Introduction, letter writing, 334 f.
Introductory paragraph, 61 ff.
Introductory sentence, 47 ff.
Irving, Washington, 176
It, 366; *it*-expletive, 267
Italics, 317 f.
Its and *it's*, 327

Jacobs, W. W., 190
James, William, 36, 60, 345
Jones, Henry Arthur, 164 f.

Kahler, Hugh M., 188
Kind, "these," 294
Kinds of fictive narratives, 219 ff.
Kirkland, Winifred, 30

La Gorce, John Oliver, 28
Lack of proper reference, 11 f.
Laski, Harold J., 52
Laws of the paragraph, 50 ff.
Lay, 275
Lay figure, narration, 239
Legibility and attractiveness in a ms., 329
Leeming, Joseph, 118 ff.
Leslie, Shane, 182
Letter writing, 333 ff.; heading, 333 ff.; introduction, 334 f.; greeting, 335 f.; body, 336; complimentary close, 336; signature, 337; superscription, 337 f.; miscellaneous details, 339 f.; social notes, 340 f.
Library, use of, 84
Lie, 275
Like, wrong use of, 289, 377, 381
Lincoln, Abraham, 58
Lists of words misused, 353 ff.
Literal point of view, description, 156 ff.
Location in point of time, narration, 227 ff.
Logical coördination, 52 f.; subordination, 52 f.
Logical definition, 88 f.
Logical relationship, 15, 52, 384 ff.
Loose sentence, 13, 394 f., 396
Lynd, Robert, 94
Lynn, Margaret, 48 ff.

McFee, William, 62, 125
McKnight, George H., 40 f.
Main clause defined, 265
Major topics, number of, exposition, 102; to equal body, 102
Making a bibliography, 87
Making an outline, 99 ff.
Mann, Thomas, 151
Manuscript, the, 329; legibility and attractiveness, 329; paragraphing, 329; corrections, 329
Marlowe, Christopher, 178
Martin, George M., 159
Martin, Jewell, 213 f.
Mass, 60
Material, collecting, exposition, 84
Material, selection of, exposition, 99
Mathematics, number of, 295
Maupassant, Guy de, 247 ff.
Maurice, General Sir Frederick, 41 ff.
Mechanics of Writing, 301 ff.
Mencken, H. L., 29
Metaphor, 177 ff.
Methods of exposition, 88 ff., 93 ff.
Methods of revealing character, narration, 240 ff.

Metonymy, 181
MILNE, A. A., 82
MILTON, JOHN, 175, 180
Miscellaneous aids in spelling, 328
Miscellaneous details, letter writing, 339
Modal verb, 276
Modifiers, dangling, 368 ff.; position of, 272 ff.
Monotony, 7 f., 19; in sentence beginning, 7; in sentence length, 8
MONTAGUE, MARGARET P., 180 f.
Mood, 282 f.
Mood, narration, 245
Motives or forces, narration, 242 ff.
Myself and *I*, 357

Namely, punctuation of, 307 f.
Narration, 218 ff.; what is it? 218; relation to description, 146 ff.; relation to exposition, 81; relation to other forms of discourse, 218 f.; forms of, 219; kinds of fictive, 219 ff.; simple narrative, 219 ff.; plotted, 220 ff.; elements of, 221 ff.; theme of, 221; action, 223 ff.; parts of action, 224 f.; beginning, 224 f.; turning point, 225; climax, 225 f.; dénouement, 226 f.; conclusion, 227; problems of action, 227 ff.; location in point of time, 228 ff.; division into scenes, 230 ff.; point of view, 232 ff.; forecast, 234 ff.; suspense, 236 ff.; transition, 238; character, 238 ff.; types of character, 238 ff.; lay figure, 239; type character, 239 f.; individual character, 240; methods of revealing character, 240 ff.; dialogue, 242; motives or forces, 242 ff.; setting and atmosphere, 244 ff.; mood, 245; title, 245 f.; assignments in, 256 ff.; paragraphing of, 66 ff.
Narrative exposition, 82
NATHAN, GEORGE JEAN, 39
National use, 349 f.
Nature of exposition, 80
Nature of the paragraph, 23 f.
Nearly, position of, 373
Negatives, 281 f.
Neither . . . nor, 374, 383 f.
Newly coined expressions, 348 f.
NICHOLSON, MEREDITH, 34, 60
No, use of, 281
Nominative absolute, 268, 370 f.
Non-developing sentence, 47
None, number of, 291
Non-essential element, punctuation of, 303 f.
Non-finite verb, 276
Non-modal verb, 276
Nor, use of, 281, 384
Nor and *or*, 291
Not . . . or, 383
Not only . . . but also, 324, 383
Note taking, 85
Noun, 267 ff.
Noun, use in description, 170 f.
Noun clause defined, 265
Noun clause, punctuation of, 305
Number, 290 ff.
Number, unintentional shift in, 12 f., 391
Numbers, writing of, 319 f.
Numeral adjective, 270

O and *oh*, 328
Object of verb, etc., 268
Objective attribute. *See* objective complement
Objective complement, 268, 270
Observation, accurate, in description, 169 f.
Obsolete and archaic diction, 348
O'HIGGINS, HARVEY, 179
Omissions, 378 f.; of conjunctions, 290
One, one's, etc., 368
Only, position of, 281
Onomatopeia, 181 f.
Open punctuation, 301, 334
Optics, number of, 295
Or, wrong use of with *neither*, 384
Or and *nor*, 291

Other expository methods, 93 ff.
Outline, making a, exposition, 99 ff.; form for, 101 f.; number of major topics, 102; major topics to equal body, 102; outline systems, 342; outline details, 342 f.
Outside address, letter writing, 337 f.
Overlapped construction, 387
Overuse of passive voice, 9 f.

Paradise, Professor, 118 ff.
Paragraph writing, 23 ff.; nature of paragraph, 23; starting a, 23; as an artistic unit, 23; as a literary unit, 23; length of, 24; influence of reader, 24; of type of writing, 24 f.; defined, 25; expository type of, 25; isolated, 25 f.; argumentative, 26; development of, 26 ff.; meeting reader's needs, 26 ff.; methods of development, 33 ff.; by details, 33 ff.; by definition, 34 ff.; by reason, 39 f.; by specific example, 40 f.; by comparison and analogy, 41 ff.; by diagram, 43 ff.; by analysis, 44 ff.; by cause and effect, 46 ff.; laws of, 50 ff.; types of, 61 ff.; assignments in, 68 ff.
Paragraphing, mechanics of, 329; paragraphing description, 64 f.; narration, 66 ff.
Parallel construction, 57 ff.; for emphasis, 397
Parallelism, 389 ff.; bad parallelism, 11; by repetition, 390
Paraphrase, 125 f.
Parenthesis, 309 f.
Particle, 278 f.
Parts of action, narration, 224 f.
Parts of speech, 267 ff.; noun, 267 ff.; pronoun, 269; adjective, 269 f.; adverb, 272 f.; verb, 273 ff.; preposition, 286 ff.; conjunction, 288 ff.; interjection, 290
Passive voice, overuse of, 4 f.
"Pathetic fallacy," 183
Perfect infinitive, time of, 286
Perfect participle, time of, 286
Perhaps, position of, 374
Period, 301 f.
Period fault, 16
Periodic structure, 13, 394, 396
Person, unintentional shift in, 12 f., 391
Personal pronoun, 269
Personification, 179
Peterkin, Julia, 189
Phrasal preposition, 287
Phrase, defined, 264 f.
Phraseology, variety in, 19 f.
Physics, number of, 295
Plot, narration, 220 ff.
Plotted narrative, 220 ff.
Pluperfect tense, use of, 284
Plural, spelling of, 325 f.
Poe, Edgar Allan, 160 f., 179, 182
Point of view, in description, 156 ff.; literal, 156 ff.; changing, 156 f.; figurative, 158 ff.; in narration, 232 ff.
Politics, number of, 295
Position, for emphasis, 395 f.
Position of modifiers, 372 ff.
Possessive, spelling of, 326 f.
Possessive case, 298 f.
Possessive modifier, 268
Possessive pronoun, 269
Post, Melville D., 185
Powell, Dawn, 188
Powell, E. Alexander, 152
Predicate, defined, 264; predicate adjective, 270; complement, 268; nominative, 268, 278; pronoun, 278
Predicate objective. *See* objective complement
Preliminaries, 2 ff.
Preposition, 286 ff.
Present infinitive, time of, 285
Present participle, time of, 285
Present tense, use of, 283 f.
Present use, 348 f.
Presenting reason, paragraph developed by, 39 f.

Primary sources, quoting from, 86
Principal clause, defined, 265
Principal parts, of verb, 273 ff.
Problems of action, 227 ff.
Process or device, exposition of, 117 ff.
Pronominal adjective, 269
Pronoun, 269
Proper name, capitalization of, 314
Proportion, 60
Prospective reference words, 53
Provincialism, 349
Punctuation, 301 ff.; period, 301; interrogation, 301; exclamation, 302; comma, 302 ff.; semicolon, 306 ff.; colon, 308; dash, 308 f.; parenthesis, 309 f.; brackets, 310; ellipses marks, 310; apostrophe, 310 f.; quotation marks, 311 f.; hyphen, 312; caret, 313
Purpose, in description, 152 ff.
Purpose, statement of, exposition, 96
Purpose of exposition, 80

Quite, position of, 373
Quotation marks, 311 f.
Quoting from sources, primary and secondary, 85 f.

Raise, 275
Reason, paragraph developed by, 39 f.
Reference, in sentence, 363 ff.
Reference, lack of proper, 11 f.
Reference footnotes, 87
Reference manual, 261 ff.
Reference words, 15, 53, 85
Relation of description to narration, 146 ff.; to exposition, 152; of narration to other forms, 218 f.; of exposition to description and narration, 81 f.
Relationship, logical, 15, 52 ff., 384 ff.
Relative adverb, 288 f.; pronoun, 269
Repetition, 15, 35, 53, 57, 355 f.
Repetition, paragraph developed by, 34 ff.
Repetition for emphasis, 398 f
Repplier, Agnes, 59
Reputable use, 350
Restrictive element, punctuation of, 304
Retained object, 268
Retrospective reference words, 53
Revealing character, methods of, narration, 240 ff.
Revision, 4, 17 f., 23
Rhetoric, 346 ff.; diction, 346 ff.; good use, 346 ff.; effective diction, 352 ff.; sentence, 363 ff.; coherence, 363 f.; reference, 363 ff.; dangling modifiers, 368 ff.; position of modifiers, 372 ff.; comparisons, 375 ff.; omissions, 378 f.; connectives and correlatives, 380 ff.; logical relation, 384 ff.; coördination and subordination, 384 ff.; parallelism, 389 ff.; unity, 392 ff.; emphasis, 395 ff.
Ripley, William Z., 42
Rise, 275
Roche, Mazo de la, 150
Rogers, Cameron, 180
Ruskin, John, 183

Scarcely, misuse of, 281; position of, 373
Scenes, division into, narration, 230
Scientific description, 83, 152
Secondary object, 268
Secondary sources, quoting from, 86
Secrets of effective composition, 17 f.
Selection of details, in description, 162 ff.; of material, in exposition, 99 ff.
"Self-expression," 3
Semicolon, 306 ff.
Sentence, complete and incomplete, 16
Sentence, rhetoric of, 363 ff.; coherence, 363 ff.; reference, 363 ff.; dangling modifiers, 368 ff.; position of modifiers, 372 ff.; comparisons, 375 ff.; omissions, 378 f.;

connectives and correlatives, 380 ff.; logical relation, 384 ff.; coördination and subordination, 384 ff.; parallelism, 389 ff.; unity, 392 ff.; emphasis, 395 ff.
Sentence beginning, monotony in, 7
Sentence defined, 263 f.; simple, 265 f.; compound, 266; complex, 266
Sentence length, monotony in, 8
Sequence and grouping, in description, 166 ff.
Set, 275
Setting and atmosphere, in narration, 244 f.
Shakespeare, William, 177 f.
Shall and *will*, 279 ff.
Shelley, Percy B., 175
Sherwood, Robert E., 187
Shift, in subject, voice, tense, person, 12, 391
Should and *would*, 280 f.
Signature, 337
Simile, 174 ff.
Simple narration, 219 ff.
Simple sentence, defined, 265 f.
Simple words, use of, 353
Sit, 275
Slang, 352
Smith, Pauline, 166
So, overuse of, 380
Social notes, 340 f.
Some types of exposition, 106 ff.
Special kinds of non-developing sentences, 47 ff.
Specific, use of, 32
Specific example, paragraph developed by, 40 f.
Specific words, 353 f.
Spelling, 323 ff.; general rules, 323 ff.; spelling plural, 325 f.; possessive, 326 ff.; miscellaneous aids, 328
Spencer, Herbert, 55 f.
Statement of purpose, in exposition, 96 ff.
Steele, Wilbur D., 187
Stevenson, Robert Louis, 154 f.
Strater, Edward, 187
Subject, choosing, in exposition, 83
Subject, of sentence, defined, 264
Subject, unintentional shift in, 391
Subject complement. *See* predicate nominative
Subject matter, of exposition, 80
Subject of verb or infinitive, case of, 267
Subjunctive mood, 282 f.
Subordination, 52 f., 384 ff.; for emphasis, 395
Subordinate clause defined, 265; used as a sentence, 394
Subordinating conjunction, 288
Substantive clause, defined, 265; punctuation of, 305
Such as, 381
Summarizing paragraph, 61 ff.; sentence, 27
Superscription, letter writing, 337 f.
Suspense, in narration, 236 ff.
"Swivel" expressions, 374
Synecdoche, 181

Taking notes, 85
Tarkington, Booth, 82, 149, 167, 177
Technical expressions, 349
Technique, in description, 152 ff.; in exposition, 95 ff.
Tense, 283 ff.; unintentional shift in, 12, 391
Than and *as*, 375 f.
Than whom, 296
Theme, in narration, 221 f.
Then, wrong use of, 380
There, 294; *there*-expletive, 267
These kind or *sort*, 294
They, indefinite, 357
Thoreau, Henry D., 169
Though, 381
Three secrets of effective composition, 17 f.
Thurston, Howard, 44
Time, location in, narration, 227 ff.
Title, narration, 245 f.
To, sign of infinitive, 375

To be, case of subject, 277, 297; case of pronoun after, 277, 296, 298; forms of omitted, 378
Tompkins, Raymond S., 179
Tone, dominant, description, 160 ff.
Topic sentence, 27, 30; development of, 32 ff.
Transition, narration, 238
Transitional paragraph, 61 ff.; sentence, 47 ff.
Transitive verb, defined, 273 ff.
Trite and hackneyed expressions, 356 f.
Trope, 183 ff.
Try "and," 388
Tully, Jim, 186
Turning point, narration, 225
Type character, narration, 239 f.
Types of character, narration, 239 ff.; of exposition, 106 ff.; of paragraph, 61 ff.

Uncompleted statement, 393
Unintentional shift in person, tense, number, or voice, 12 f., 391
Unity, 50 ff., 392 ff.; subordination, 392; unrelated ideas, 393; uncompleted statement, 393; periodic form, 394 f.
Untermeyer, Louis, 213 f.
Use of dictionary, 357 f.
Using library, 84 f.

Van Dine, S. S., 186
Van Druten, John, 83
Van Dyke, Henry, 32, 90, 94
Variety, 19
Verb, 273 ff.; principal parts, 273 ff.; transitive and intransitive, 273 ff.; auxiliary, 276; copulative, 276; finite and infinite, 276 ff.; infinitive, 277 ff.; participle, 278; gerund, 278; *shall* and *will*, 279 ff.; *should* and *would*, 280 f.; negatives, 281 f.; mood, 282 f.; tense, 283 ff.
Verbal adjective, 278; verbal noun, 279
Verbs, in description, 171 f.
Vividness, description for, 154 ff.
Voice, unintentional shift in, 12, 391

Walker, C. Lester, 150 f., 191 ff.
Walpole, Hugh, 162
Ward, C. H., 325
Wescott, Glenway, 185
When, wrong use of, 382
Where, wrong use of, 382
Whether and *if*, 289
Whether . . . or, 383
While, 381, 387
Who, 296, 300; *who* and *whom*, 297
Whoever, 296
Wilde, Percival, 179
Wilder, Thornton, 175
Wilkins, Mary E., 65 f.
Will and *shall*, 279 ff.
Williams, Ben Ames, 185
Wilson, Woodrow, 35
Without, wrong use of, 290
Woolf, Virginia, 49
Word lists, 358 ff.
Wordsworth, William, 175, 178
Would and *should*, 280 f.
Writing, classified, 79
Writing compounds, 320 ff.
Writing numbers, 319 ff.

You, indefinite, 357

GRAMMAR

	Definitions 1	Noun 2	Pronoun 3	Adjective 4	Adverb 5
	Verb: P.P., Trans., Inf., et Shall and 6	Negatives	Mood	Tense	Preposition 10
	Conjunction 11	Interjection 12	Number 13	Case 14	Gender 15

Date Due

MECHANICS OF WRITING

PUNCTUATION	Period 16	Interrogation 17	Exclamation 18	Comma 19	Semicolon 20
	Colon 21	Dash 22	Parenthesis 23	Brackets 24	Ellipses Marks 25
	Apostrophe 26	Quotation Marks 27	Hyphen 28	Caret 29	

MISCELLANEOUS	Capitals 30	Italics 31	Abbreviations 32	Writing Numbers 33	Compound Words 34
	Spelling: General Rules 35	Spelling the Plural 36	Spelling the Possessive 37	Miscellaneous Aids in Spelling 38	
	The Manuscript 39	Bibliographical Details 40	Letter-Writing 41	The Outline 42	

RHETORIC

Diction

	Good Use 43	Obsolete and Archaic 44	Newly Coined Expressions 45	Provincialisms 46	Technical Expressions 47
	Foreign Terms 48	Colloquialisms 49	Improprieties 50	Barbarisms 51	Idiom 52
	Sla 5				Repetitions 57
	Trite Hackn Expres 5				Vord List 62
COHERENCE	Refer 6				missions 67
	Connect Correl 6				
UNITY	Subord 7				Periodic Form 75
EMPHASIS	Subordination 76	Position 77	Periodic Form 78	Climax 79	Parallel Construction 80
	Active Voice 81	Repetition 82			

808
P37